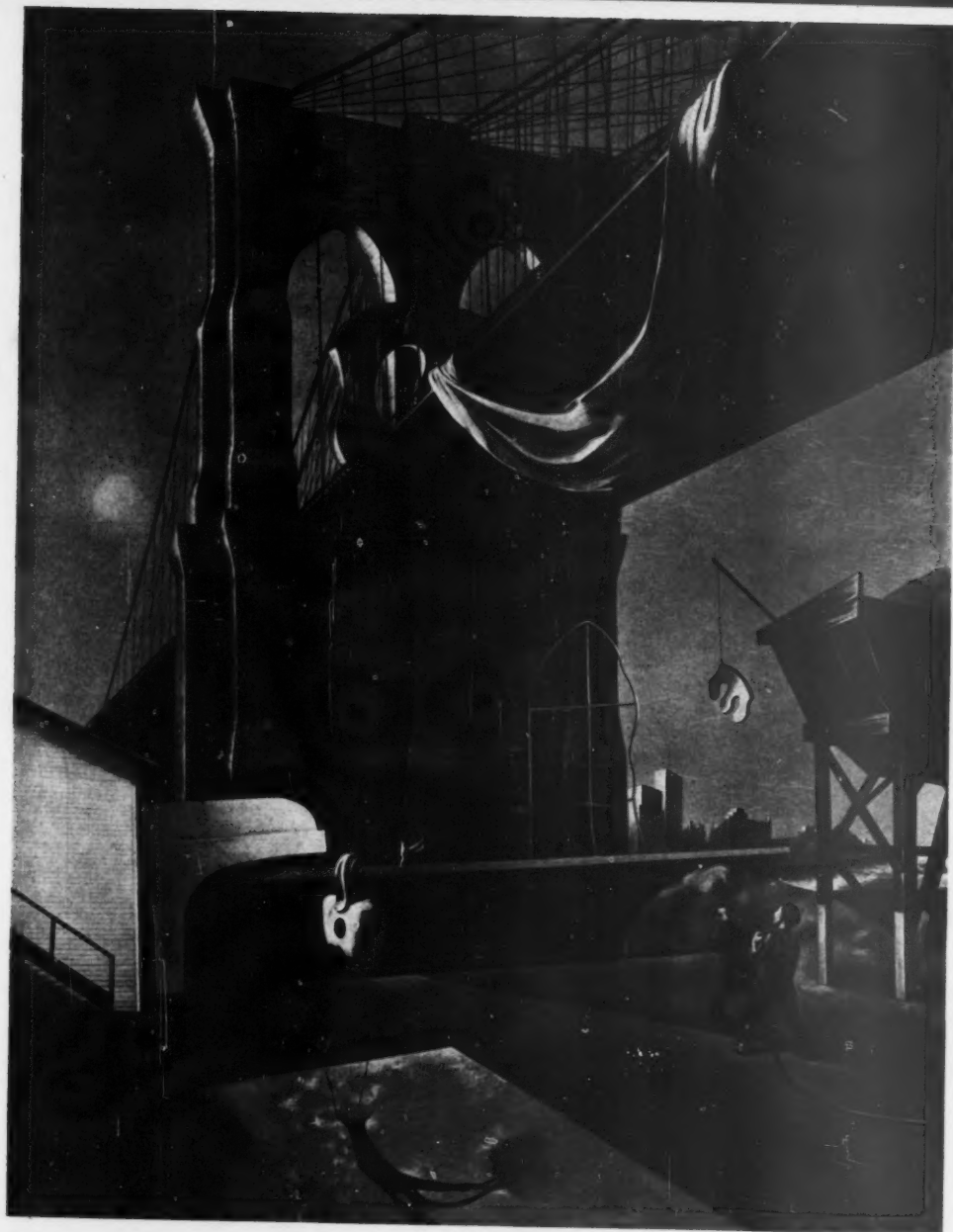


OCT 27 1943
NOVEMBER 1, 1943

The ART DIGEST

18, #3



The Bridge by O. Louis Guglielmi (See Page 5)

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art

Helen Goes West

HELEN BOSWELL, who has been pounding the pavement of 57th Street for lo these many years, bending both eye and ear to the achievements and problems of the American artist, has departed her accustomed haunts for greener, if drier, pastures in Oklahoma. On Oct. 14, press-night for last issue, Helen married Major Richard Foster Howard of the United States Army, stationed at Fort Sill, Oklahoma. The wedding had a beautiful setting, the terrace of Yeffie Kimball's apartment overlooking the lights and roofs of Manhattan. There followed a crowded reception at the 460 Park Avenue Galleries, indicating that lots of people think the same about my sister as I do. Seriously, Helen, we who remain on the DICEST staff wish you all the happiness in the world, but also we know this: your departure will make the difficult months ahead even more difficult. In city-room parlance, you covered your beat well. We had reason to call you "Faithful Mary."

Hands Across the Border

BETWEEN the United States and Canada stretches the longest undefended border in the world, a physical symbol of the fact that nations can live together on the basis of mutual respect and friendship. This condition has existed so long that most Americans take it for granted, and think that President Roosevelt intends the "Good Neighbor" policy to apply only to South America, where nobody has ever liked us anyway. Hemispherical art exhibitions are usually limited to Latin America, with special favor for Argentina. Canada, with its links of common language, common culture and ideals, is in truth our Forgotten Neighbor.

Therefore I was particularly tickled to get a recent letter from Robert Ayre, critic of the *Montreal Standard*, indicating that Canada, when it comes to war artists, can teach us several things. Referring to my editorial criticizing Congress for refusing to appropriate \$125,000 to continue support of the 42 American artists appointed last March to work under the supervision of the Army, Mr. Ayre tells how Canada is doing a better job—unblinded by W.P.A. irritation or the proverbial Red Herring.

Writes Mr. Ayre: "The Canadian Government, when it comes to war art, didn't lag so far behind the United States, and we hope it will have more staying power and not find it necessary to turn over a national job to private enterprise (*Life Magazine*). I don't know what its appropriation was, but naturally it wasn't \$125,000. We have 13 war artists instead of your 42, which seems fair enough, when you consider the relative sizes of the two countries."

Canadian war artists were appointed by the Canadian War Artists Committee, headed by H. O. McCurry, director of the National Gallery, with Vincent Massey as chairman of the committee overseas. They have the rank of Lieutenant in the Army, Sub-Lieutenant in the Navy and Flying Officer in the R.C.A.F. While they operate much like war correspondents, they are under military jurisdiction, and are interchangeable in the service.

In the Army are: Charles Comfort, Will Ogilvie, George

Pepper, E. J. Hughes, Orville Fisher and Campbell Tinning; in the Navy: Harold Beament, Rowley Murphy and Donald C. MacKay; in the Air Force: Carl Schaefer, Paul Goranson, Edwin H. Holgate and Eric Aldwinckle.

"Some of them," writes Critic Ayer, "were already at work when the committee took over. Will Ogilvie, for instance, left the Montreal Art Association School three years ago and went overseas as a trooper. It wasn't until he was in England that he got an opportunity to do the work he was best fitted for. The last news I had of him, he was in Sicily. Harold Beament was in the Navy long before he became a war artist. Charles Comfort, in the Army in Toronto, reverted from the rank of Captain to Lieutenant when he was appointed and sent overseas. Campbell Tinning was a soldier before he was appointed. The same circumstance is probably true of some of the others."

Director McCurry says: "My thought is that the artist should get as much material as possible and that later, when the relative importance of events can be properly determined, suitable easel pictures or mural decorations can be commissioned. I do not think that the whole war collection should be concentrated in Ottawa, but that murals should be commissioned to be placed in public buildings throughout the country, especially commemorating the deeds of any of the forces connected with that particular city or province."

I like the way Robert Ayre modestly told his countrymen to pat themselves on the back for their war record (but "without breaking our arms doing it"):

"We Canadians are a modest people. It is no doubt a charming virtue, this modesty, and self-criticism is an even better thing; it keeps a nation healthy and alive and well-proportioned, prevents it from settling into a rut and presenting a smug countenance to the world. But you can have too much of a good thing. There is a danger in singing small. It discourages the soul and saps the energy. You stand just as still when you feel inferior as when you rest on your laurels, but there is this difference—instead of being complacent and happy about things, you carp and complain and feel miserable.

"Bigger and richer than we are, our good neighbor, the United States, without intending, I must say, often makes us feel small. It sets a fast pace and when we can't keep up with it we are envious, we feel inferior and we take it out, sometimes, by spitefully running down the American way of doing things. Such an attitude does nobody any good. We ought to learn when we can, benefit by our proximity to the United States; but we ought to value ourselves for what we are and feel that we have something to offer our neighbor, and without feeling superior about it. . . . Didn't we originate the idea of national war paintings in the last war?"

Nice going, neighbor!

Barr Resigns from the Modern

At this issue goes to press, announcement is made by Stephen C. Clark, chairman of the Board of Directors of the Museum of Modern Art, of the retirement of Alfred Hamilton Barr, Jr., for 14 years Director of the Museum. The Board also announces the appointment of James Thrall Soby to take over Mr. Barr's duties as curator of paintings and sculpture. Mr. Soby has been Assistant Director of the Museum since January last.

"Reorganization of its administration and over-all direction of policy will be placed in the hands of a small committee of trustees," Mr. Clark said. Alfred Barr, who is 41 years old, has written and published many pamphlets and books on art. His newest book, *What Is Modern Painting?* has just been announced for publication. Mr. Barr plans to devote full time to writing books on modern art, several of which are in preparation but which heavy directional duties have made it impossible to complete. He is to assume the new position with the Museum of Advisory Director.

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THE READERS COMMENT

High Praise for M. R.

SIR: Have just finished reading the last number of THE ART DIGEST, and want to tell you that the writing of Maude Riley is grand, vital and stimulating. I like most of all the fact that she does not set herself up as a sure-fire critic of what talented men have given their life's blood to accomplish. Rather, she is modest, even retiring in the presence of art and always seems to find an angle that will help us see and feel many new artists and, therefore, new art experiences. Her method clicks 100% with me, and therefore congratulations are in order from my part for the way she is handling one of the world's toughest and most thankless jobs. Best of luck to you and your M. R.

—HUGO S. STIX, President,
The Artists Gallery.

More About Primitives

SIR: Your editorial in the October 1st number of ART DIGEST titled "Ten Thousand and Primitives" and reference to the Hirshfield exhibition at the Museum of Modern Art was of extreme interest to me, especially some of the quotes from the letter of Pittsburgh's Miss Kantner.

She says that I have "whisked completely over Pennsylvania," thereby overlooking any number of primitives who, in her mind, are better than Hirshfield. She first suggests I see the annual exhibits at the Associated Artists of Pittsburgh. I have followed with interest the activities of the Associated Artists ever since their 18th annual and that takes us back to 1928, the first year John Kane's work was shown there (his Turtle Creek Valley won a \$100 prize there that year) and he was roundly razzed by the art writers of Pittsburgh. I think Miss Kantner was one of them. Or am I a trifle early here? I may have read her bombasts leveled at his work some time later.

Her second suggestion to look for primitives "who rate higher than Hirshfield" is Somerset, Pennsylvania. I know the charming exhibition (by photograph at least) held there in 1940, a W.P.A. show named "Album of Old Somerset." Of the several primitives in this group, the best were some delightful but slight pictures by a woman now deceased (no doubt, the party to which she refers).

With regard to the other towns Miss Kantner mentions, of course "the woods are full of primitives" and I agree their efforts are laudable. But the fact that they can be "found by the bushel" proves little. The question is, are we interested in quantity or quality. Our chances for finding a giant among them are not great, at any rate it would take more than combing an isolated section of Pennsylvania.

There can be no objection to compare the work of those Miss Kantner recommends with that of Hirshfield, but before we start, the odds are against us, as well as the record itself. Miss Kantner not having accepted Kane in his day would naturally reject Hirshfield today, and might favor far less challenging primitive art. But there are a few individuals with developed perceptions, critics and connoisseurs both here and abroad who have found Kane and Hirshfield to be

[Please turn to page 27]

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By

EUGENE BERMAN

Nov. 4 - Nov. 30

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The ART DIGEST

PEYTON BOSWELL, JR., Editor

November 1, 1943

Edna Marsh,
Advertising
Marcia Hopkins,
Circulation
Alfred Davidson,
Managing Editor



Romany Marie: JULIAN LEVI
Harris Silver Medal and \$500 Prize



First Gift: GEORGE CONSTANT
Logan Medal and \$500 Prize

Romanticism Flavors Chicago Institute's 54th American Annual

THE CHICAGO ART INSTITUTE, so ably directed by Daniel Catton Rich, is now holding its 54th Annual Exhibition of American Paintings and Sculpture. The show is somewhat smaller than in former years, being composed of 198 paintings and 29 pieces of sculpture as against the 236 paintings and 43 sculptures in 1942. Chosen entirely by invitation from all parts of the country, this annual once again presents a reliable cross-section of current art trends. Notable this year is the fact that stark and violent realism takes a back seat, and a predominantly romantic flavor holds sway.

Jurors Bartlett H. Hayes, Jr. (director of the Addison Gallery of American Art, and an outstanding authority on American art), painter Charles Sheeler, and sculptor Henry Kreis distributed seven prizes totalling \$2700 and four honorable mentions. (The Cahn and French prizes were awarded by special committees). On the whole, the Chicago prizes went to the more exciting, experimental type of painting. Three of the winners are soldiers.

Pvt. O. Louis Guglielmi was given

the Ada S. Garrett Prize of \$750 for *The Bridge*, a well constructed and meticulously painted architectural design of a long diagonal bridge set in a modern landscape, and peopled with imaginary industrialized figures (see cover of this issue). Pvt. Guglielmi, born in Italy, has made his home in New York since he was a small boy.

The important Mr. and Mrs. Frank G. Logan Medal and \$500 Prize was awarded to George Constant for his *First Gift*, a painting of two very round little nude children with large dark eyes, far removed from the Sanity in Art ideal of the prize donor. Constant was born in Greece, studied at the Art Institute, now lives in New York.

Julian Levi, who won an honorable mention last year, has moved up into the money, having been voted the Norman Wait Harris Silver Medal and Prize of \$500 for his sympathetic portrait of *Romany Marie*. This famed and much painted New York restaurateur, patroness of art and artists, is compellingly portrayed, tense and restrained, seated on a Victorian sofa.

Ivan Le Lorraine Albright was given

the Harris Bronze Medal and \$300 Prize for *Lobster Salad*, an expertly painted still life depicting a pink lobster and various fishing implements spread over a table.

The Alonzo C. Mather \$300 prize for sculpture was awarded to Boris Gilbertson of Wisconsin for his limestone *Bull*. This compact animal is particularly interesting for the light and shadow contrasts on its rough surface. Sculptor Gilbertson is best known for his architectural carvings, including those in the Interior Building in Washington.

Francis Chapin, instructor at the School of the Art Institute, received the M. V. Kohnstamm Prize of \$250 for his lively, sun-lit *Girl by the Sea*. Sparkling color plays over the half-nude body of a woman standing by an open door.

The Bertha Aberle Florsheim Memorial prize of \$100 for a painting by a Chicago artist went to Pvt. Edgar Ewing for *Still Life—Central City*. Predominately decorative, and glowing in color, it shows a Victorian table, fruit in a bowl, and flowers.

The Martin B. Cahn Prize of \$100,
[Please turn to page 27]

November 1, 1943



Goleta Valley: PHIL PARADISE
Awarded Philadelphia Watercolor Prize

Philadelphia Watercolor Annual Opened

TWO CALIFORNIA ARTISTS who in 1939 captured the two top watercolor prizes at the Pennsylvania Academy's annual watercolor and print exhibition, turned in repeat performances, only this time in reverse order. Phil Paradise won the coveted Philadelphia Watercolor Club Prize of \$200 for *Goleta Valley*, while Millard Sheets took the Dana Watercolor Medal for his *Brassy Day*. The exhibition which is the 41st annual for the Pennsylvania Academy, and is being presented in collaboration with the Philadelphia Watercolor Club, is running concurrently with the Pennsylvania Society of Miniature Painters' 42nd annual (through Nov. 28.)

In addition to the many general offerings at the show, the officials of the exhibition contacted various agencies of the armed services for paintings on war subjects. Walter Emerson Baum, art critic of the *Evening Bulletin* and the man who won the D. J. McCarthy prize at the exhibition for his *Landscape*, when commenting on the war paintings, mentioned the extremely re-

alistic naval episodes as portrayed by Lt. Comm. Griffith Coale, and Lt. (jg) Mitchell Jamison, the vivid depictions of Coast Guard activity by Hunter A. Wood; and work of the soldier artists: Corp. John McClellan, Pvt. Syd Browne and Pvt. Ranulph Bye.

The remaining awards selected by the jury (consisting of Gladys Rockmore Davis, Armin Landeck, Jon Corbino, Edward Warwick, James Kirk Merrick, Edward R. Strawbridge and Thornton Oakley) were: the Eyre medal for the best print, to Claire Leighton; the Pennell Memorial medal awarded to Stow Wengenroth for two of his four submitted lithographs; the George Walter Dawson Memorial given to Elizabeth Stevens Laverty. Other exhibitors to receive praise from Baum were Ivan Le Lorraine Albright, Zsissly, the Martinos, Benton Spruance, Catherine Morris Wright, Thornton Oakley, Daniel Garber, Henry Pitz and Frank Copeland.

Of the 90 miniatures in the show, art critic Baum had this to say, "The port-

Brassy Day: MILLARD SHEETS
Awarded Dana Watercolor Medal



rait-in-the-little abounds in goodly numbers and in good taste, with the Howell Tracey Fisher Memorial Prize of \$100 going to Betsy Flagg Melcher, for an exquisite study of a little boy named David. The painting merits the twice-in-a-row honor to the artist, who took the same prize last year. The Miniature Society's Medal of Honor is awarded to Jane Mumford Pearson for *Old Jan, the Fisherman*."

Whitney Annual Held at Home

WITH the new constraint that has come over the Whitney Museum since its announcements began originating up at the Metropolitan Museum (following its absorption last winter into that institution), the news has been released, with no elaboration, that the Whitney 1943-44 Annual Exhibition of Contemporary American Art will be held in the "reopened" Museum down on West 8th Street. It opens Nov. 23, closes Jan. 4.

Although the trustees' bare statement would not be stretched to include answers to the many natural speculative questions which follow such interesting news, it was with pleasure we learned that the Whitney property has not been disposed of for other uses; that the paintings, prints and sculpture of the rich American permanent collection have not started travelling uptown yet.

Therefore, let us enjoy the possibilities, at least until they are officially denied. It would be good if the Whitney Wing were to remain in the quarters so eminently suited to its character and purposes. The Cloisters also belong wholly to the Metropolitan; yet this wealth of Mediaeval art breathes very well apart from its parent. This we know: that this year's Annual will look and feel very much as it would have, had no "marriage of convenience" as it has been called, taken place in the interim.

Hermon More selected the exhibits, and as before, no prizes are to be awarded. Instead, purchases will be made. The only differing action in this connection is that purchase funds are to come from both the Whitney and the Metropolitan. What fund the Metropolitan will use has not been said, but that is hardly here nor there, so long as the purchases are generous, wise, and constructive in view of the development of American art.—M. R.

Evelyn Marie Stuart Says:

SIR: The Chinese have a saying "A picture speaks ten thousand words," but that was uttered long ago and today it's wisdom seems to be outmoded or reversed. Many modern works of art which tell us nothing at all through the eye are offered with a catalogue comment of ten thousand words in which a connoisseur, under the guise of interpreter, only adds to our confusion and mystification. A picture, like a child, should be seen and not heard. Something has slipped when you have to learn to read it like the blue print of a mechanical invention. If it can't speak for itself, one suspects there is little to be said for it.

Berman's Mythology

EUGENE BERMAN has been chic at times, mysterious, too, but consciously extravagant always in his surrealist suggestions of the unnatural. His portraiture reached a peak of exaggeration last show until Dali came to Knoedler's with society portraits and outdid Berman in dreaming up properties of impossible origin to immortalize the fashionable personalities he would portray.

So it is with several gasps of wonder that we viewed the new group of Berman's. For here, in his current show at Julien Levy, Berman has grown suddenly into a masterful painter in the grand tradition. Leaving present personalities behind, and forgetting the rivalry of his contemporaries who paint tatters and ruins and architecture built in dreams as well as he, in some cases, he turns to mythology and makes real women of Andromeda, Nike, Daphne, and a wonderful girl who appears twice in green velvet and taffeta.

Andromeda has fallen to the damp grey sand, the scarfs that bound her to the rocks trailing away in long diminishing perspective to include the seascape which backs her very solid human figure. The mysterious light that pervades the scene envelopes the whole big canvas with the constancy the little Dutch masters gave to the light of their little interiors. Another figure, similarly tossed on the sands, is located in *Death Valley* and her lusciously painted green robes are as gorgeous as the Venetians required, but Berman has arranged them like the wings of some diurnal lepidopterous insect. This fine shape runs up the center of the canvas in a grand and monumental manner. *Daphne* too, lies center in more green velvet and instead of giving the girl, whose hair is turning to tree branches, an unnatural foreshortening, as her position would suggest a surrealist might, Berman has foreshortened the landscape beneath her so that she lies, quite composedly with her head on a distant hill. Around her, the pebbles casting shadows are incidental. Time was, the pebbles were all, with Berman; the figure just a waif.

Nike is the embodiment of all mystery. In the fluttering raspberry-colored chiffon draperies that surround her Venus form (you know it is the most beautiful), supernaturalism is rampant. Here are the metaphysics of Chirico; the mystery of the Mona Lisa smile; the baroque intentions that have been Berman's for a long while; all incorporated in this figure and in the sunlit rocks oddly balancing above and beside her.

It looks as though here, at last, there is to come a coordination of all the elements the surrealists have offered and that a new, full-bodied school of metaphysics has been born. —M. R.

Your Uniform Is Your Ticket

Service men visiting the notable Van Gogh exhibition at the Wildenstein Galleries in New York (for the benefit of Dutch War Relief), will be admitted free. Officers must pay one half of the regular fee of 55 cents, and may bring friends at the same rate. The exhibition continues daily, except Sundays, from 10 a.m. to 5 p.m. until Nov. 7.

November 1, 1943



The Mirror: KARL ZERBE

Karl Zerbe Encaustics Form Fine Show

ARTISTS find Karl Zerbe's paintings interesting, and people who never liked or looked at painting particularly, like them at once. The interest of the first is due in part to the medium Zerbe uses with such good effect—that of mixing his colors with wax and resin at a certain heated temperature and applying them with brush to canvas or board. It is called painting in encaustic. Gives for brilliant hues and lends itself to a number of effects: sketchily dashing, deeply vibrating, or infinitely detailed, as in *Armory*, a surrealist melange of

properties in an incongruous interior.

It is easy to guess why "just people" like them, for the street scenes have singing color (red brick house on Dartmouth Street, Boston, against a robins-egg blue sky); and there is sophistication in the drawing of the balconies and grilles that make up *Barbizon Street*, of the bronze statue and green iron fence of *Park Street, Boston*. The work is virtuoso; and Mr. Zerbe can draw a figure with knowledge. You learn that in the monochromatic painting of a ballet *Dancer* dressing before mirrors so that she comes into the picture by reflection three times. The picture has cordiality and grace.

The Troopers, however, will repulse many by the unloveliness of the staring-forward faces. But this painting will attract comment from those who feel Zerbe is more of an artist than his facility would imply. His self portrait in *A Mirror* is like a collage with myriads of things brought in to amuse but not to "fool the eye." The artist wears a crown and a mask. One for glory and one for gaiety, perhaps. There's some of each in these paintings.—M. R.

Portrait of Baltimore

Each year the Municipal Museum of Baltimore holds an annual exhibition of paintings representing Baltimore and selects one painting, most typical scene of the city, to become part of the Museum's permanent collection. This year at the Third Annual, Harold Holmes Wrenn's *Street Corner* was chosen by the 1943 Purchase Award jury, which consisted of William Calfee, G. H. Pouder and Richard Carl Medford.

Wrenn's painting is described as a brilliant, high keyed work of a typical Baltimore street corner and a valuable addition to the Museum's collection of portraits of the city.



Winthrop Collection Goes to Fogg

WITHIN the walls of the small ivy-covered brick building on the Harvard University campus, known as the Fogg Museum of Art, more than one generation of students have been trained in the appreciation and understanding of the arts.

Fogg has been the main source of supply for museum directors, curators and research workers, and the main site of study for professors of fine arts from almost every state in the Union. Analysis comes first at Fogg, where the working laboratory teaches its specialists to X-ray paintings, study them with infra red and ultra violet rays, to conserve, restore and name paintings of another day.

But one time, back in 1886, Harvard turned out an appreciator who became just a collector. How great a collector this graduate was, few knew until his bequest to Harvard of the entire contents of his New York and his Lenox, Mass. homes was made by will on the death of the man, Grenville L. Winthrop.

Mr. Winthrop died in January of the present year and left nearly 4,000 objects, the nature of which was kept secret during the many months needed to transport to the University the paintings, sculpture, drawings, prints, furniture and porcelains, Chinese jades and bronzes, and Buddhist sculpture he had gathered with no outward fanfare—actually almost secretly.

This bequest makes Fogg Museum one of the richest, certainly one of the most important in the country. The Chinese collection alone is rivaled by few museums, for it traces China's civilization from the dawn of history to the great 12th Century. The Winthrop will also specified an endowment fund for the care of the collection. Although Fogg has always been open to the public, few took advantage of the art collections because of the "special character" of the museum. Now, the Univer-

Stone Buddha from the Tien Lung Shan Caves, Shansi



Girl in White Dress: DAVID

sity says, it will become a place of pilgrimage.

Grenville Winthrop was a direct descendant of the first governor of Massachusetts. He practiced law and lived in Lenox in preference to New York. He was better known to audiences of the Tanglewood concerts than to those of the Metropolitan Opera or Carnegie Hall, although Mr. Winthrop had a passion for music and held its enjoyment only slightly secondary to his love of art.

But the retiring nature of this slight, erect little country gentleman with the white Van Dyck beard, as he is remembered by Massachusetts folk, led him to have paintings and sculpture brought to him at his home. It was because of this that only a few close friends knew the extent of his acquisitions. Those who brought him Eastern Art little guessed that he had also Watt's *Sir Galahad* and Rossetti's *Blessed Damozel*. And the purveyors of these may not have known that he owned 40 drawings by Ingres, Whistler's *Self-Portrait*, 52 watercolors by Blake, and "truly regal" Egyptian bronzes, Mayan and Aztec sculptures, besides 400 nineteenth century drawings and watercolors, 200 European paintings, and five reliefs from the Stairway of the Kings of the Great Palace of Persepolis.

Grenville Winthrop continued to collect quietly up to the time of his last illness. The last things he bought were a superb Renoir *Still Life* and a Canaletto *View of St. Mark's, Venice*, in perfect condition.

Cortisoz Knew Winthrop

ROYAL CORTISOZ, now in the fifty-second year of his position as art critic for the New York *Herald Tribune*, wrote on October 17th, the date of the announcement of the gift, a characteristically charming and devotional account of the remarkably rich collection which Harvard had received from an alumnus, the late Grenville L. Winthrop, friend and confidant of the critic for many years.

Mr. Winthrop owned the things Mr. Cortisoz loved and revered. Their

friendship could have been built on that tie alone, and the warm confidence included the collector allowing the critic the run of his two places, his Lenox (Mass.) home, and his New York town house, a privilege granted only a few.

"All his life," Cortisoz wrote, "Mr. Winthrop remained untouched by the fluctuations of this or that mood in the appreciation of art but retained an independent judgment, infused by a rare perceptiveness as to works ordinarily omitted from the collector's cosmos. . . . We used often to explore his collections together and he more than once spoke of his leading motive. 'I never buy anything,' he would say, 'unless it has music in it.' By 'music' he meant poetry, rhythm, in a word, beauty.

"The French school looms large in the Winthrop collection. David and Ingres very properly introduce the subject. Among the works of David are several portraits, including a full length of *Napoleon I*, one of *Emmanuel Joseph Sieyes* whose memory is perpetuated by his reply when asked what he did during the Terror. 'I lived,' he said.

"The representation of Ingres, over whose genius Mr. Winthrop and I always foregathered with peculiar gusto, is fairly incomparable body of material. Among the paintings there are brilliant portraits, one of them an austere *Self-Portrait*, pictures like the bewitching *Odalisque With a Slave*, and studies of various renowned compositions. The forty drawings are beyond computation, precious, worthy of the museum at Montauban, to which I have made pilgrimage. Mr. Winthrop was a sworn connoisseur of drawings and above all cherished those of Ingres, who, whether in line or watercolor, touched poignantly this collector's soul."

The French section embraces the masters: Philippe de Champaigne, Quentin La Tour, Largilliere, Mignard, Chardin, Lancret, Fragonard and so on—and continue with Prudhon and others down to Gericault, Delacroix, Daubigny and Chasseriau.

"Mr. Winthrop," says Cortisoz, "took the Barbizon School in his stride and he was not neglectful of the Impressionists. But what persistently struck me on visiting the collection was its owner's feeling for men not often encountered in American galleries, men such as Chasseriau, with his *Arab Combat*, or the rare Jean Frederic Bazille, or Paul Baudry. He gathered in Puvis de Chavannes and Barye. He also gathered in Bastien-Lepage and the little known Gleyre, the disciple of Ingres. There is, in fact, no end to the pell mell of Frenchmen in the collection, types as varied as Gustave Moreau and Constantin Guys, Renoir, Raffaelli and Seurat, Berthe Morisot. Odilon Redon and his antithesis Cheret, Millet and his antithesis Meissonier."

Among British works, Mr. Winthrop found music in certain definitely differing men of an earlier day, Rowlandson, Gainsborough, Etty, Lawrence, Turner and Blake (there is a glorius group of more than 50 Blakes) . . . He specialized in the pre-Raphaelites. Comments Cortisoz: "The Rosettis by themselves should ultimately make a remarkable special exhibition. And one of his greatest finds is the set of six panels, *The*

[Please turn to page 27]

Last Century French

SISLEY, Pissarro and Boudin; Mary Cassatt, Degas and Monet. These painters Durand-Ruel has known practically from childhood and you can be sure that the signs of their artistry you meet this month in the New York galleries of this firm are the best that can be said of them, if not all.

Landscapes by the first three named, figures and a garden by the others, present these French artists of last century entirely happily. Particularly are the three Sisleys selected with paternal care to show the virtues of this landscape artist. A farmyard scene is clear and factual and follows the slanting sunlight effect throughout; a row of shops beside an industrial canal is seen under a masked sun which appears straight ahead in a murky sky, and deepens the colors of the scene; a more suburban canal is loosely painted, suggesting the diffused quality of an enveloping summer sun. Sisley could do all that.

The Degas pastel chosen is a beautifully formed girl stooping to bathe in a low basin and balancing with rare plumb; the Cassatt is the purest of all Mother and Child paintings; Boudin's *Washerwomen* engage in an animatedly described scene; Monet's flowering trees are effulgent, and plastic, replacing formula with affection.

Reproduced below is Franklin Watkins' portrait of J. Stoddell Stokes, president of the Philadelphia Museum of Art. It was commissioned by members of the Board of Trustees and presented by them to the museum's permanent collection of American paintings. In recent months Watkins has been concentrating on portraiture and the Stokes likeness is typical of his work in this field.

Philadelphians are evidently quite proud of the achievements of their noted native son, for the Philadelphia Museum also houses two of his best-known figure subjects—*The Fire Eater* and *Suicide in Costume*, the latter the painting that first started Watkins on the road to national fame when it won a Carnegie "First" and thereby shocked a large segment of the art world.



Chestnut Tree: ANDREW WYETH

Andrew Wyeth's New Maturity

ANDREW WYETH has a splendid heritage and from the looks of his artist work showing throughout November at the Macbeth Galleries, it is apparent he has put it to full use. His father, N. C. Wyeth, is an artist of no little stature and he understands boys. Andy has had life-long opportunity to absorb all that the illustrator of *Treasure Island*, his father, could give him by way of instruction and encouragement.

For a number of years, now, young Wyeth's watercolor show has been an event of the Macbeth season. His new show is composed of watercolors, egg temperas, and dry brush paintings using watercolor. It is in his egg temperas that he displays the new maturity we see in this show. And the love of dear things and places is present (the place is Chadds Ford, Pa., where his childhood was spent).

Blackberry Picker is the dazzle painting of the show for it is a remarkable achievement in paint, showing depth, control, love of weather, a sensitive use of color (the berry bush in fore-

ground has the only red in an otherwise grey-green verdant landscape). The white shirt of a middle-distance berry picker does not confuse with the shining white light on the far off horizon.

Almost as arresting is the tempera titled *Chestnut Tree*, in which some of the same successful practices are practiced. *The Hunter*, which made a recent cover for the *Saturday Evening Post*, has in the original a glow not transferred to the printer's ink version. The watercolor, *From an Attic Window*, is dashing, original, and uses whites in an excellent way. Close-ups of pumpkin vines and woods flowers make other pictures; a big snowy scene called *February 2nd* uses Wyeth's particular talent for realistic detail in the bark of a silvery winter tree; but as the frigid landscape stretches to the icy river miles away, it is warmed en route by the homey glow of a white stone house.

Wyeth was dubbed a Realist by the Museum of Modern Art. Should they look now, they might have to call him also a Romantic.—M. R.

"The Eight" to Play Return Engagement

BACK IN 1907 a group of rebellious realists, calling themselves The Eight, formed a protest group. The moving spirit was Robert Henri, but Arthur B. Davies, George Luks, Maurice Prendergast, William Glackens, Everett Shinn, John Sloan and Ernest Lawson were also "agin the Government" in general, and "agin" the policies of the National Academy in particular.

The group held one exhibition at the Macbeth Gallery in 1908, never managed a formal meeting, but its repercussions are still felt. At the time of the now famous exhibition, Davies and Prendergast were pretty well established by one man shows; Henri was a comparative newcomer from Philadelphia. Shinn was just back from Paris and had added some chic Parisian gaiety to his particular brand of realism. Sloan and Glackens were chiefly in-

terested in people, and the daring of Sloan's *Sixth Avenue and 30th Street*, a crowded street scene that included a woman carrying a beer can, created a sensation. There was a violent critical controversy in the press, and young artists flocked to look and argue.

In 1938 Macbeth held a second exhibition entitled "The Eight (of 1908) Thirty Years Later." This included three paintings from the original show, and work of that and later periods.

Thirty-five years of growing influence by this short-lived group on American art has prompted the Brooklyn Museum to re-examine at length the work of these "men of the rebellion." Their third exhibition in a third of a century goes on view Nov. 25. There will be 86 canvases, mostly early paintings and some from the original show, along with two later works by each artist.—J. G.



November 1, 1943



Shelocta, Pa.: PHILIP C. ELLIOT

Contemporary Art Acquired by Albright

THE NOTED COLLECTION of paintings in the Room of Contemporary Art at the Albright Art Gallery continues to profit by constant acquisition and is fast becoming a cross-section of living art. Latest additions to the group are three paintings: *Souvenir of America* by Kurt Seligmann; *Villa Rotunda* by John Atherton, and *Shelocta, Pa.* by Philip C. Elliot; a crayon drawing, *Reclining Figure and Pink Rocks*, by Henry Moore; a watercolor, *Woman and Child* by Paul Wieghardt, a group of seven silk screen prints displaying the range of versatility of this recently popular hand printing process: *Share Cropper* and *Hitch Hiker* by Robert Gwathmey, *The Mirror and Steel* by Harry Sternberg, *Counterpoint* by Edward Landon, *City Sighs* by Hananiah Harari and *Tuberous Begonia* by Isaac Lane Muse.

In addition, a bronze sculpture entitled *Boto* by Maria, the wife of the Brazilian ambassador to the United States, Señor Martins, has been presented anonymously to the Room of Contemporary Art.

Kurt Seligmann's painting is the first surrealist picture to be added to the collection and indicates the artist's unlimited imagination, conforming to no academic form. He turns mountains into metaphors. Exhibited first in the *Realists and Magic Realists* exhibition at the Museum of Modern Art, John Atherton's plainly stated canvas has one eye on the realists and the other on the surrealists as it composes defined subject matter in an abstract atmosphere.

Director of the Albright Art School, Philip C. Elliot, was surprised and pleased to have his painting added to the collection. And according to the gallery, the painting is a *tour de force*, both as regards composition, color and perspective and at the same time it

calls up a sultry, lonely mood, only to be found in a small American town.

The crayon drawing by the distinguished contemporary English sculptor, Henry Moore, has been purchased first because it is a fine drawing and second, because it aids the visitor's understanding of the sculptor's wood sculpture, *Reclining Figure*, which is in the Room of Contemporary Art Collection.

How to Win a Wife

"Dear Grace: The Solomons are a lot bigger than they appear on the map."

So begins a letter written by Louis Macouillard to his sweetheart in San Francisco. This sentence is illustrated with a small watercolor sketch, as are the succeeding sentences of these letters of witty and observant comment on life in the South Pacific.

In 1942, young Macouillard went to New Caledonia, Guadalcanal, and Savo and Tulagi in the Solomon Islands, with a Naval Intelligence unit. A series of attractive watercolors and some charming illustrated letters to the very pretty girl who is now his wife, were the result of off-duty hours. Exhibited at Ferargil, this assemblage gives a telling account of the natives, customs and physical appearance of those far-away newsworthy spots.

The artist comments on a watercolor entitled *Royal Family*: "A chief of a Solomon island and his name is Johnson. He is a Melanesian, a Methodist, and speaks good English. Part of the interior of his house is covered with American funny papers."

Although there are no war subjects, this pleasing exhibition gives one an excellent picture and understanding of the locale of some of our bitterest fighting to date. Several of the pictures were color reproduced in *Life*.

Revolt on the Right

OUT IN ST. LOUIS a group of 63 art patrons, tired of viewing modern art, decided to do something about it. The result was a highly popular exhibition of conservative painting at the City Art Museum of St. Louis, which proved so successful that the temporary committee has now formed itself into a permanent organization under the name "Traditional American Art Movement." In announcing this change, Secretary Olive H. Chaffee sent the following letter to each of the original exhibitors:

"Two and one-half months have passed since the close of our exhibition. It was a distinct success, and for that our organization must share credit with all of you. We think you would like a report from us.

"Although the credit for getting the exhibition assembled and displayed to the public goes to us, it was the high quality of the work which you sent that insured its success. Critics, who at the beginning viewed our plans with amused tolerance and complacency, became thoroughly disturbed later when they discovered that the public appeal of these paintings was an alarming threat to the solid monopoly they had built up for themselves during recent years.

"The expression from the public was a spontaneous one of pleasure and approval, and we run out of adjectives in describing its enthusiasm. It included a very gratifying attendance, and letters to the newspapers and to the Board of Control and to ourselves. Our best check on it was through the museum guards who stood watch in our galleries, and through our own members who organized themselves to be on the floor at all times. These inform us that it was the largest attendance at any painting exhibition for years past and that the spectators registered their pleasure with emphasis. We now have eight hundred local residents who have signed up as sponsors of our organization and its purpose.

"Some who had been openly skeptical, who had doubted that we would be able to obtain a real cooperative response from the artists were pleased and surprised at the result.

"We think that all of your paintings came quite satisfactorily within our interpretation of the difficult word 'conservative,' although there were six or eight which could be (perhaps have been) shown in exhibitions of modernistic character. We found that these which leaned somewhat to the 'left' were a nice counterbalance for those which leaned quite far to the 'right.' They were also a secure bulwark against critics who would gladly have accused us of being reactionary.

"The Saint Louis Committee, under which title we have addressed ourselves to you heretofore, was a temporary organization formed for its one specific purpose, namely, to show our St. Louis public that you and your fine works of art exist. The temporary organization has now been made a permanent one under a new name, the "Traditional American Art Movement." The new organization is the successor to all the achievements and troubles of the old one and it solicits your continued good will. We shall be glad to hear from you, if you feel so disposed."

Burchfield Exhibits Latest Watercolors

EIGHT WATERCOLORS by Charles Burchfield are shown at the Rehn Galleries until November 20. The one called *Winter* is a typical Burchfield subject, a row of drab city houses surrounded closely by factory and church spire. *The By-Road* might be back of New York in any direction and all the other subjects are farm or suburb.

Two Ravines, the largest, is a most complicated arrangement of rocks and rills, an unjoyous, almost distressing compilation of nearly colorless forms found in the woods. In contrast is *Iron Bridge and Winter Sun*, a very simple affirmation of poetic fact.

In 'another large painting, Burchfield has looked across a wheat field from the shade of two tall trees and expressed *July*, without doubt. In *Tile Roof*, he has bravely taken for subject the most incongruous of farm houses, and with its unlovely shapes, and its equally haphazard landscaping, has made an unusually arresting picture. *April Woods* is of low greys and browns and *Snow Covered Roof* is an odd view of bright painted suburban houses, a nice little picture indeed."—M. R.

Young Man From Wyoming

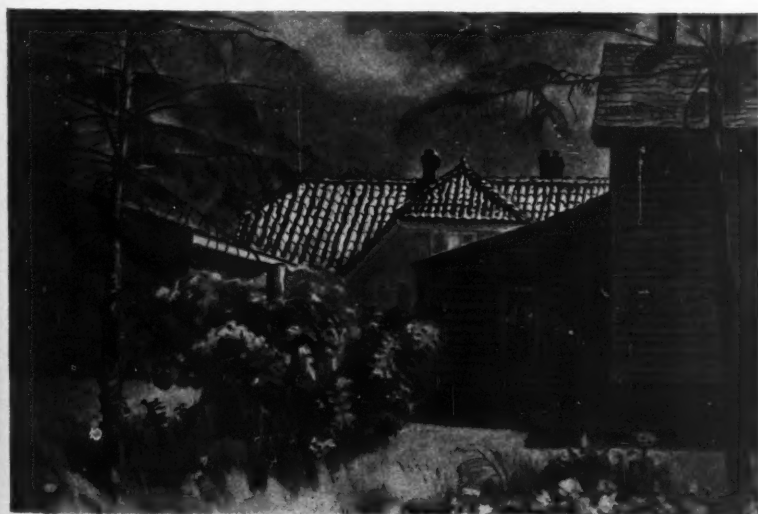
Peggy Guggenheim announces, in advance, an exhibition of paintings by Jackson Pollock to be held at Art of This Century, starting Nov. 8.

"I consider this exhibition to be something of an event in the contemporary history of American art," says Miss Guggenheim.

"Jackson Pollock is 31 years old. He was born in Wyoming, later lived in California and in Arizona. He came to New York at the age of 19 and studied with Thomas Benton at the Art Students League, then became influenced by the work of Orozco and about five years ago, commenced painting abstractly. Now I consider him to be one of the strongest and most interesting American painters."

James Johnson Sweeney has written a foreword for Pollock's catalogue.

Tile Roof: CHARLES BURCHFIELD. On View at Rehn Galleries



November 1, 1943



Late Afternoon: HENRY SCHNAKENBERG

Schnakenberg Paints Central Park

HENRY SCHNAKENBERG is one of the few native New Yorkers of our acquaintance. He paints in a steady and factual manner the things and people and incidents that make up his wholly satisfactory urban life. Once, he was confronted with an odd sight and he rose to the occasion (and let's hope it was a once-in-life occurrence) and painted the scene of the Normandie burning at the Hudson River dock.

Now, he offers a show of 22 oils and watercolors, and a portfolio of drawings, all of Central Park. They are being shown at the Kraushaar Galleries until Nov. 13. Schnakenberg also knows his archives and quotes most entrancingly from guide books of 70 to 80 years ago. For example:

"The Central Park, though blossoming in beauty like the rose today, was yesterday, as it were, only a wilderness—as barren and dreary a wilderness as one might ever wish to enter . . . a jungle in which desolate ridges of barren rock alternated with dark morass and stagnant fen . . . and lawless vagabonds hid themselves within its wild recesses."

But there came a time, near a hun-

dred years ago, when the parks of "Continental Places . . . suggested the necessity of accommodating the citizens of the Great Atlantic Emporium with some similar convenience of ventilation." In 1851, Mayor Kingsland recommended action; in 1853 the Legislature authorized the purchase of land and the 843 acres were finally acquired in 1856 for about six million dollars. The character of this great expanse of city-owned territory was planned by the landscape architects Frederick Law Olmstead and Calvert Vaux.

In the foreword of the catalog Schnakenberg has prepared for this show, he names the structures which have stood, and been removed, during the century: the lower reservoir, the Music Stand which stood at the north end of the Mall, Mac Gowan's Pass Tavern, the Casino and Botanical Gardens, the Marble Arch, "one of the most stately and costly embellishments of the park," the swan boats, the flock of sheep which moved out to admit the Tavern on the Green.

"The natural beauties of the park are essentially unchanged," reports Schnakenberg, "and new structures have fortunately been few. The landscape in the upper part has a 'bold, free character' as of yore and all through it, 'various little streams are found dropping at times most agreeably over obstructing rocks. There are eleven of these pretty incidents which may properly be dignified by the name of cascades'."

Henry Schnakenberg has painted the park summer and winter, choosing the well-worn and well-loved spots and has recorded them in their full greenery or their sparkling iciness, and at twilight hour when the sailors join their girls on the Mall, and on Sunday when the ball games get going. He has not, as an artist might, hugged these scenes to himself by translation. It is the people's park he has painted and it remains still theirs, only now more celebrated than before.—M. R.

Pioneers of Medicine

Dean Cornwell has now completed his fifth painting depicting pharmacy's role in the "Pioneers of American Medicine" series. It will be unveiled Nov. 5.



Contrast: HARRY BERTOIA

Non-Objective Museum Holds Loan Show

THERE IS a loan exhibition of paintings on the third floor of the Museum of Non-Objective Painting which seems to make two points clear. One, that this school of painting is increasing in numbers of participants; secondly, that there are more ways of making subjectless paintings than we had come to believe through seeing most exhibitions of this kind.

First encounter, at head of stairs, is the nicest development of all the departures we found here. A row of prints by Harry Bertioia, of Birmingham, Michigan, are delightful in texture and of highest taste in design and color. It appears that he begins with an aquatint background, in grey tone, and superimposes woodblocked shapes of bright color in tacky pigment. On larger paper, elsewhere in the show, Bertioia has etched a big plate and printed it in one color, a dead sea green, which furthers the feeling that the live shapes in *Animato* are undersea organisms, and that the hard shapes are hulls of ships. *Andantino* is many Stars of Bethlehem, or some other glorious burst of light. *Contrast* is lovely in muted colors and my guess is that certain paintings could be reproduced by this method of printing if the secret of it were understood by technicians.

Werner Drewes and Alice T. Mason have used big volumes rather than brittle trilons for a happy change. Perle Fine has declared her subject in *Le Cirque* and expressed the high wires, and acrobatic equipment in an all-gold arrangement. John Sennhauser shows a new color palette in his four exhibits, which seem to rush ahead in realization with the speed of the rocket portrayed in his *Fantasy No. 1*.

The presence of Lewis Reichmann's six merry pieces is another note of hope

for variety within the school. His little nursery figures even bunch up in the middle of the picture, leaving great areas quiet and unadorned, a thing not usually done here.—M. R.

Honors for Delaware Artists

A private in the army and a nationally known artist were awarded top honors in the recent thirteenth annual exhibition of paintings by Delaware artists, at the Wilmington Society of Fine Arts. Pfc. Howard S. Schroeder, stationed at Fort Miles, won the first prize for his *Pilot Town Shacks* in the watercolor division, and N. C. Wyeth, noted Chadd's Ford painter, took first prize with his *Summer Night* in the oil painting division. Orville H. Peets won the print prize for his aquatint *4H Project* and received the additional honor of having his work purchased for the permanent collection of the Delaware Art Center.

Honorable mentions in the oil painting section were awarded to Charles MacLellan and Edward Loper. In the watercolor group, honorable mention went to John W. McCoy and Doris Smith Reynolds.

Jurors of selection and awards were Carl Zigrosser, Alice Kent Stoddard and Edward Strawbridge.

Swedish Exhibition Cancelled

Due to the curtailment of shipping facilities and the unavailability of necessary help, the Swedish-American Art Association, with headquarters in Chicago, Ill., will not hold its customary annual exhibition of work by Swedish-American artists during 1944. The organization, however, will continue to be active.

Remarque's Collection

THE COLLECTION of 19th century French paintings, drawings and pastels of Erich Maria Remarque (see last issue of the *DIGEST*) is hanging now at the Knoedler Galleries and drawing an attendance of appreciative people who walk among these entirely tastefully chosen works with slow step and lowered voice.

Remarque is a German who is now becoming an American. His hatred of war was expressed in his famous novel, *All Quiet on the Western Front*, which he wrote after the last war. His love of peace is expressed in this collection he made with the money derived from the sale of his books. Knoedler has the privilege of showing and selling Remarque's forty-seven pictures.

One of the most passionate forewords to appear in the catalog of an exhibition of paintings since we can remember, was written for this occasion by the author, Glenway Westcott, friend of Remarque. Referring to the fine Van Gogh, *Le Passage Inferieur du Chemin de Fer* (the collector's first purchase), Westcott wrote: "Van Gogh's sallow white masonry stands in the gleam of hard milky heaven like a stage-setting with the little dark people scurrying under it; and it rouses in us a thrilling premonition, and a sort of love of trouble. In a Cézanne watercolor on the other hand [there are 21], nature, the sanest nature, is simply unfolded, and opened out a little wider than we commonly see it, as one might open a rose to discover its structure: fragrant anatomy and living formula."

In defending 19th century French painting from the observation which might be made "just now" that it is very little, petty, inconsequential, Mr. Westcott uses endearing terms: "Most of these painters' time, and much of their genius, was spent upon little images of the moment. . . . Even the working sketches of these men had a wonderful care and finish. Their aesthetic was not a mere process, or means to an end. They loved every step of it, from bare canvas to final framed bouquet of color; and often, because a scrawl or a daub had some rare hand-someness or intensity or grace, they let it go at that. . . ."

"These Frenchmen thought before they spoke, that is, before they painted; and what is more, they felt before they thought. They were the ones who emancipated painting from all that kind of theme which painters sneeringly call literary; that is, narratable subjects, costumery and exoticism, landmarks in the landscape, and the like. But they made up for it by endowing everything with sentiment, everything, and as appropriately as could be in every connection. . . . They were not inclined to tell all, knowing the charm of reticence. . . . you have to read into them. . . . meet half way. . . . an art somewhat like the madrigals, the music of Elizabethan England."

The good citizen, Mr. Westcott states, must understand these things, their value in life. "Let every author on earth write an *All Quiet on the Western Front*: still it will not suffice, unless we all warmly feel that our ways, pleasures and sentiments and arts, are worth the cost to preserve them."

"Collectors" Buy Csoka's Etching

THE COMPLETE EDITION of the etching below, *The Storm Passes* by Stephen Csoka, has been purchased by Collectors of American Art for distribution to its members at Christmas time. Csoka has received numerous honors both here and abroad. Two of his prints have been acquired by the British Museum, and recently he was awarded the Talcott Prize by the American Society of Etchers. Earlier in his career, Csoka won a bronze medal at the Barcelona International exhibition.

The purchasing committee of "Collectors" feels that distribution of this print will help accomplish the aim of the organization, which is to arouse a national desire to own the works of American artists. A print, a painting or a piece of sculpture becomes the property of each member who joins before Dec. 1. All works distributed are originals and are selected by competent judges. Membership is \$5 and runs for a calendar year. Inquiries should be addressed to Emily A. Francis, Director of "Collectors" at 106 East 57th Street, New York.

WPA Prints for the Met

An exhibition of 133 prints by WPA artists is now showing at the Metropolitan Museum. This selection was made from a collection of more than 1,700 etchings, drypoints, woodcuts, lithographs and silk screen prints recently announced as given by the WPA to the Museum.

When the WPA Art Project was liquidated early last summer, it was ordered by the government to disperse its equipment and art work to tax supported institutions. There remained, however, a large and meritorious number of prints which were turned over to the Metropolitan and a few other public institutions where they would be most useful. As a comprehensive cross-section of contemporary graphic art, these works make a valuable addition to the study collection of the Metropolitan's Department of Prints. Those not on exhibition may be seen week-days from 2 to 5 p.m. in the print room.

The Storm Passes: STEPHEN CSOKA. To Be Distributed by "Collectors"



November 1, 1943



The Joys and Enigmas of a Strange Hour: DE CHIRICO

Presenting the Early De Chirico

GIORGIO DE CHIRICO, Italian artist born in Greece, whom France came near absorbing for the benefit of the School of Paris, became known in America by his later work first. And after many of his curly-maned white horses and broken Greek columns had been bought by an enthusiastic American public, his early work, done prior to and during the first World War, began growing in significance. Surrealism took hold in America and as serious study of this new school progressed, "the early Chirico" was understood as its major contemporary provenance.

At Art of This Century may be seen, through Nov. 7, a generous survey of de Chirico's painting from the years 1908 to 1917. All but one of the canvases shown are to be found as illustrations in James Thrall Soby's book published in 1941 and titled, as is the exhibition, *The Early Chirico*. (We recommend the book to all who do, or would, if they read it, enjoy this exhibition.) For an artist who is said to have painted with his eyes shut there is a great deal of beauty in execution in these paintings; and for one who is said to have painted his dreams and remembrances of a frightening child-

hood, there is infinite repose and quiet nostalgia in the majority of the 18 pictures. Of them all, *The Rose Tower* must have been painted following the best night of deep sleep Chirico ever had. It's a beautiful bit of tranquility.

We note that *The Transformed Dream* is the only canvas whose date on the gallery list disagrees with the dates Mr. Soby painstakingly gave the Chirico paintings in his book. Miss Guggenheim gives it 1908 while Soby says Chirico painted the large-scale foreground still life (in this case bananas and pineapples), projected against a deep extension of pavement and arcades, only after 1912. I have wondered why someone didn't ask Chirico about dates. But they say he is himself the offender who played with the markings and now doesn't remember.

It remains that this is the most thorough Chirico exhibition (borrowed from many collectors) one is apt to encounter for a long while and it is rich in melancholies, joys, enigmas, double dreams, torments and amusements.—M. R.

Melodious Aviary

The titles are musical: *Etude, Andante Cantabile, Cantata and Fugue*, but birds are doing the singing in this newest and best show to date of Dan Harris at Pinacotheca. All variations on the theme of canaries singing in a lime tree: blue, yellow, red, speckled, dotted, striped birds, make all manner of joyous music in a riot of just as joyous color. Even the eggs that appear in these well organized compositions are gayer than a Russian Easter Egg. The birds in flight are so swift that even their shadows can't keep up with them. These are happy pictures.

As co-exhibitor, J. K. Halliburton shows "Participational Sculpture." These abstract wood sculptures are primarily intellectual in concept. *How Man Thinks* is represented as a jagged spiral, moving upward by fits and starts. These pieces should be handled and moved about for full effect. Mr. Halliburton, hitherto known as a painter, teaches occupational therapy at Woodbourne Prison.—J. G.



Miner's Still Life: VICTOR CANDELL

Victor Candell in Debut Exhibition

APPEARING many times in group shows but never alone, Victor Candell now makes his initial one-man appearance at the Mortimer Brandt Galleries in New York (through Nov. 19). The large show contains his recent oils, painted this past summer during time spent in Scranton, a Pennsylvania anthracite mining city.

It is often said, and quite truly, that an artist reveals his attitude toward a particular theme in his painting. So it is with Candell, for throughout the exhibition one receives a feeling of depression and this is imparted by the artist's constant employment of a low-keyed palette and over-serious countenances on the people depicted. It cannot be said that his work is illustration, where-in literary translation is necessary to attain a desired effect. For his artistic statements are not social commentaries

on suffering or the opposite. The life of the miner might have given rise to this solemn attitude. However, there exists the possibility that this may also be a characteristic of the artist.

In the canvas *Miner's Still Life* one realizes Candell's capacities. A controlled composition of miner's utilities is fortuitously arranged with dynamic qualities in each object, successfully stated. Another effective canvas is *Scranton, Pa.*, a landscape giving a bird's eye view of the city. This painting is another phase of the artist's production, for in it he realizes the scene without clarity of outlines, but rather with a proper perspective, suggesting a mining town with mine dumps, breakers and the far distant downtown section. Other canvases in the display are *Portrait of Henry Schonbauer*; *Water Tank*; *Steam Fitter*.—A. D.

Christmas Competitions, Cards and Corners

THE HUGE theme competition, "Interpreting the Christmas Message for Our Times," sponsored jointly by Artists for Victory and the American Artists Group, drew 900 entries from artists all over the country. Twelve prize winners and 24 additional designs were exhibited at the Associated American Artists Galleries in New York, where ceremonies were held for the victorious artists who received cash awards from the hand of John Taylor Arms, jurist.

The first prize of \$300 went to Lionel Reiss. James Lewici was awarded the second prize of \$150, and the \$100 third prize was won by Louis Thommes. Nine artists received Honorable Mention Awards. These 12 prize winning designs have been reproduced in color for the Christmas card market and are now released for sale in specialty shops throughout the country.

Christmas 1943, we noticed, has not been interpreted by many of these art-

ists in the traditional Peace on Earth Good Will to Men manner. War is very much evident in the sentiments advanced, and religious themes, sometimes combined with war, are prevalent, too. The first and second prize winners are of this combination variety. Humor is conspicuous by its absence in the series, the notable exception being a delightful drawing by Hugo Ballin, in which an American doughboy merrily rides a smiling camel, while the three wise men on the roadside hopefully try to thumb a ride.

The exhibition will tour the country after the closing of the New York showing.

Associated American Artists have created a Christmas Corner in their galleries and here the twelve prize winners, in excellent color reproductions made from the original designs, have joined the large collection of Christmas cards developed by this gallery.

Argent's Re-Doing

THE ARGENT GALLERIES are busy designing a new suit of clothes for themselves into which they plan to slip at about New Year's time, when turning over new leaves will be entirely in fashion.

The Argent is owned by the National Association of Women Artists, and when the gallery is not occupied with holding the several annuals of this organization (of painting, sculpture and prints), the generous spaces have heretofore been let to single exhibitors by way of keeping the place busy and its overhead cared for.

Recently, the artist John Franklin Hawkins was engaged as director and he plans to choose whom and what he will show, changing the Argent from a pageant of one-time exhibitors to a representation of worthwhile things in art—of which there are, admittedly, more to show than places to show them.

In March, three sculptors, Ossip Zadkine, Alfeo Faggi and Esherick, will be seen in drawings and a few sculptures selected by the artists. Later, Hilaire Hiler will exhibit mural work, and the sculptor Rita Longa will display drawings.

With no thought of giving rivalry to art dealers, Mr. Hawkins describes the new schedule as being of this attitude: It will serve as show place for artists who paint so slowly, for instance, they can exhibit new work only about once in five years; it will present artists who have technically arrived but are not yet dealer material; it will foster the arts and step gracefully out of the way when its specific aid is no longer required by the artists it assists.

The gallery continues to be a well-trod meeting ground for its 800 members who use it like club rooms. A few remaining openings on this year's calendar give further elasticity to the interesting new program.

Mr. Hawkins will be remembered by his book of drawings, the *Psychosis of War*, published last season; for his murals in the (once) National Navy Club of New York; and for his painting, *Sculptured Music*, inspired by Stravinsky, which panel is now in the possession of the Curtis Institute of Music in Philadelphia.

Ewart Paints Mexico

Arthur Ewart brought back 27 paintings from his second trip to Mexico, and these colorful and flatly decorative canvases are now on view at the American-British Art Center.

The artist traveled far, sometimes on foot, to collect the material for these landscapes and street scenes. Small villages set in luxuriant verdure, deep blue mountains and bright blue skies, well populated parks and plazas ablaze with blooms, the cathedral spires and pink houses of the cities, give a well rounded picture of a sunny land. These paintings make for pleasant vicarious traveling—much the simplest way of traveling in this day and age. They show progress since Ewart's earlier exhibition, when his theme was Father Divine's Heaven up the Hudson.

For a Little Room

THE FEDERATION OF MODERN PAINTERS AND SCULPTORS has started the season with such a burst of energy that their second theme show overlaps their first one by ten days. With "As We See Them" (a group of portraits reviewed in the last issue of the Digest) current at 460 Park Avenue till Nov. 3, another exhibition has opened entitled "Small in Size" at the Gallery of Modern Art. Here are all manner of subjects and techniques of painting compressed into diminutive canvases appropriate for modern living.

Having temporarily deviated to representational portraits of each other in the earlier show, George L. K. Morris and Suzy Frelinghuysen are here more characteristically represented by abstractions that are pleasing in both color and composition. Arnold Friedman's pale *Approach to Town* is semi-abstract in pattern, and one of the loveliest things this quiet artist has done. Paul Mommer contributes the sensitive *Portrait of a boy's head*, dark in color and mood. Waldo Peirce's *Young Girl in Slacks* is as full of vitality and vivid color as it would have been had he used a canvas four times as large.

Two Josephs, Stella and Scharl, also add strong color and design to the show with their still lifes. Sculptor Arline Wingate exhibits an oil figure study. Also notable is a pale sketch-like nude by Ann Goldthwaite, the exquisite *A Page from Mozart* by Sigmund Menkes, and Arbit Blatas' engaging child, *Dorothee Thinking*.

The riches here displayed may not be infinite, but they are highly suitable for a little room.—J. G.

Who Succeeds Waugh?

Visitors to the Carnegie Institute's exhibition of Painting in the United States (Oct. 14 to Dec. 12) will have an opportunity to express their opinions as to the best exhibit. An award of \$200 will go to the painting receiving the largest number of popular votes. Voting will be by signed ballot, for the period between Nov. 21 and Dec. 5.

The popular prize was initiated by Carnegie Institute in connection with the International Exhibitions, and in all but one of the sixteen years it was offered it was won by an American. The living painters who were thus honored are Malcolm Parcell, Leopold Seyffert, James Chapin, Daniel Garber and Luigi Lucioni (all represented in the current show). Most popular of all was the late Frederick Waugh, winner for five straight years.



Spirit of Freedom: UMBERTO ROMANO

Puritanism Edits the "Spirit of Freedom"

GIFT HORSES, particularly those who stray into the field of aesthetic philanthropy, usually take a terrific beating. Consider for example, the case of Umberto Romano and his generous effort to contribute something in his own line toward the war effort.

Last summer, Romano was approached by representatives of the Trenton branch of the U. S. O. with the proposition that the artist paint, free, a large mural to decorate the U. S. O. Clubhouse in the old Auditorium of the Y. M. C. A. in Trenton. The artist would supply the labor, the U. S. O. would supply the materials. There were no specifications as to subject matter, the artist being told to paint his own conception of the *Spirit of Freedom*. With enthusiasm Romano dropped most of his other work, including several lush portrait commissions, and for the next three months worked hard on his mural. He felt that he was making an important contribution, and his fellow artists in Gloucester were ready with encouraging praise.

Then came the great day when the finished mural was shipped off to Trenton. There followed a long wait and the artist began to wonder why his mural was not installed. Personal inquiry brought only double talk about the painting being too good for its pur-

pose. At last the awful truth came out: the figure of the Spirit was nude, and one of the powers-that-be in the U. S. O. objected to soldiers being exposed to nudity. So the mural (14 feet wide by 11 feet high) has been returned to the artist's New York studio, where it is becoming something of a nuisance. All the artist has to show for his three months of labor is the following appreciation from John Hays Hammond, Jr., famous inventor and art patron:

"The mural *Spirit of Freedom*, which has been created by Umberto Romano seems to me to be a striking symbol of the aerial might of America. In his concept, one sees the crushing strength of air attack over enemy territory; the powerful Amazonian figure, the Victory wings, the striking sword having within it the power of scientific destruction, the hair symbolic of fire, the whole body reflecting the glare of burning cities beneath. There are many subtle angles of suggestion in this powerful work which has such definite kinetic quality. It carries on the tradition of the great Renaissance murals relying on the simplicity of symbolism rather than the intricacy of illustration."

Comments the disillusioned artist: "I wonder how they will protect our boys from those nude statues and paintings when they reach Rome."

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The Sisters: HENRI MATISSE

Doubling in Bronze

THREE FRENCH PAINTERS who made sculpture in very much the manner of their painted work, are shown in an exhibition of bronzes at the Buchholz Gallery until November 13: Degas, whose known sculptural work consists of 74 pieces, Matisse, whose flowing, though often abstracted, bronzes number 44, and Renoir, who inspired and personally supervised the modeling of some 20 works during the last years, 1915 to 1919, of his long life.

The assemblage creates a most pleasant scene. For plastic sculpture, look to the work from the fingers of these three painters who actually painted while they sculpted, giving but further dimension to the figures they had already painted. In the case of Matisse, the "something added" is no small elaboration. For seldom in painting does Matisse so much as suggest the round of a figure; yet when he modelled, he outdid the other two by retaining the originally blocked forms underlying the construction.

Degas' sculpture was made, as is well known, of wax and was intended as studio studies for his paintings. It was after his death in 1917 that the many pieces were preserved by being cast in bronze. So you see in the exhibition the torso of a girl applying a wash cloth; a girl stepping high, as though out from a tub; many ballet dancers; three fleet horses; a woman in arm-chair dressing; two figures, one the masseuse rubbing the woman reclined on a chaise longue (an odd piece to be called sculpture).

The *pièce de resistance*, among the Degas works, is the very life-like *La Grande Danseuse*, a bronze 39 inches

high of an adolescent dancing girl standing with the lithe and tense grace of a young spindly-legged colt. The Degas wax figures were cast into bronze by the *cire perdue* process and of course the little grande danseuse was herself melted away. But under her bronze bodice, they tucked back her tarleton skirt and tied the satin ribbon to her locks. Imperishable now, she is held for a price in the neighborhood of \$5,000.

Renoir sculpted only a few things. In his later years, he was unable to use his hands with ease but he had a helper. This artist, Guino, whose name is on few records, modeled under the master's direction and the five bronzes shown by Buchholz Galleries came about this way. There is a *Mother and Child*, borrowed from the Philips Memorial, a peasant woman in straw hat nursing her infant; a big-bodied nude woman, titled *Venus Victorieuse*, who might have stepped from any of several late Renoir canvases. *La Blanchisseuse*, the most joyous washerwoman imaginable, makes a fine sculpture from any direction and is as typically Renoir as the others.

Coco's head is sweet, but unsculptural and adds nothing to the painted record of his little son Renoir left on many canvases. But the *Judgment of Paris* is a fine relief in bronze. Some style of gala architecture should be devised to take this plaque as its principal embellishment. One cannot resist thinking of Ghiberti.—M. R.

Prophetic Pyrotechnics

Under the heading, *A Prophet Without Honor*, the Associated Press reported from Kansas City, Oct. 20, the following:

"T. P. Benton, son of Thomas Hart Benton, noted artist, was doing fine in an intelligence test at Kansas City University, where he is a freshman, until they asked him:

"What widely-known artist won the first cash prize in the Metropolitan Museum of Art show last year?" That stumped him. He asked his dad that night when he got home. 'I won it,' said the elder Benton."

Now, it was Curry, not Benton, who won first prize at the Metropolitan Museum last year. Could it be that Mr. Benton, after close association in the press for many years as one of the triumvirate of Benton, Wood and Curry, has actually begun to confuse his identity with that of his surviving running mate?

New Jersey Activities

The Irvington (New Jersey) Art and Museum Association opened its fall art season with a two-man exhibition of watercolors and oils by Vincent Maurath of Union, N. J., and Hazel Finck of Westfield, N. J., at the Free Public Library. Both artists were prize winners in the Association's Tenth Annual exhibition last spring.

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Rare Ravenscroft

"CHARLES THE SECOND, by the Grace of God, &c., to all whome these present shall come, greetings.

"Whereas our trusty and welbeloved George Ravenscroft, Gentleman, hath humbly represented to us, that with greate expence and industry hee hath attayned to the 'Art and Manufacture of a perticuler sort of Christaline Glasse resembling Rock Christall, not formerly exercised or used in this our Kingdome, and by his greate Disbursemente having soe improved the Same as thereby to bee able to supply both Inland and Outland Markett, whereby the Publique may be greatly advantaged,' and hath therefore humbly prayed to us to grant him the sole use and benefit of his said Invencon for the space of seaven years, . . . wee being graciously willing to provide & encourage all new and useful manufactures, and accordingly to gratify him the said George Ravenscroft in this his request."

Thus begins the original patent for the making of lead glass, forefather of all fine modern glass, and it is signed and sealed as of May 16, 1674.

The Ravenscroft goblet now on exhibition at the Fifth Avenue showrooms of the Steuben Glass Company is one of the most historic pieces of glass ever to reach this country. It is one of the seven known existing pieces bearing the seal of the Raven's Head, taken from the inventor's coat-of-arms. Of the other six pieces four are already in British museums, and the other two are due to find museum homes on the deaths of their present owners.

Before George Ravenscroft invented lead glass the English nobility and

gentry imported most of their glassware from Venice. The addition of lead to existing formulae revolutionized glass making, adding greatly to its brilliance and durability, and made possible that weight and solidity so dear to the English heart. Ravenscroft's entire output, which was small due to constant experimentation and an untimely death in 1681, went to the Glass Sellers Company of London. When the major flaws had been cleared up these 17th century wholesalers advertised a money-back guarantee against "crisselling" and imperfections on all glass bearing the Raven's Head seal.

The Steuben Glass Company purchased their precious goblet last June at Christie's in London, and had it flown to this country by clipper. It brought the highest price recorded in auction for a single piece of antique English glass. Now handsomely displayed in a red velvet lined shadow box recessed in a large expanse of grey wall, America's only piece of signed Ravenscroft glass sits in solitary splendor. It is not for sale.—J. G.

Lyrical Temperas

Roumanian Hedda Sterne is holding her first exhibition in America at the Wakefield Gallery. As is almost invariably true in such cases, no effect of having lived for two years under Nazi persecution shows in her work.

Notable in this showing of egg temperas and drawings are four small panels entitled *Puzzles I, II, III, and IV*. They each contain a dozen or more miniature compositions, put together like a patchwork quilt and painstakingly worked out in subtle color. The romantic "Portrait" depicts the lovely, wistful head of a girl, scratched on a landscape that has much the same watery depth as Darrel Austin's paintings, but that is quite different from Austin in tonality.

The exhibition will continue through November 13.—J. G.

Art to Buy Coal

The "Third Coal Bill Auction" (purpose: to get money to buy coal for Winter) is hung for inspection at Newark's Artists of Today Gallery at 49 New Street. On Wednesday, Nov. 3 at 8:30 P. M., a public auction will be held and the pictures sold. The broadside issued by this non-profit cultural organization bears the slogan, "One Dollar Will Start Your Collection of Contemporary American Art."

Paintings to be offered are by: Capt. William A. Hughes, Avery Johnson, Lt. Maurice P. King, Jr., Murray Kusanobu, Gus Mager, Mildred Marlo, Isaac Lane Muse, Leonard Pytlak, James Robertson, Ruth Starr Rose, Herbert H. Scheffel, Maxwell Stewart Simpson, P.F.C. George Alan Swanson, Mary van Blarcom, Fabian Zacccone.

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*On exhibition
from November 8th*

Imperial Russian Art

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gold objects . . English XVIII
century furniture . . Georgian
silver . . decorations.

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PUBLIC AUCTION SALE November 12th and 13th

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Kende Auctions

THE KEYNOTE of this fortnight's auc-
tion at the Jay Gould Mansion annex
of the Kende Galleries of Gimbel Broth-
ers is a collection of fine art objects
consisting of decorative porcelains,
enamels, bronzes, ivory carvings and
Roman glass. The material for the auc-
tion was taken from property of George
Parezo, Washington, D. C., and Cynthia
Latham, New York, and will go on the
auction block Nov. 5 and 6 at 2:00 p.m.

Outstanding among the decorative
porcelains are a large Dresden vase
with Polish Coat of Arms, a pair of
Sevres porcelain groups of the Louis
XVI and Marie Antoinette period, an
important set of ten 18th century
Hoechst figures in a musical band, Meis-
sen figurines, two 18th century Meissen
rabbits, bird groups and decorated vases
and ewers.

In the small enamel objects are
coaches, clocks, a pair of pate sur pate
vases and a few pieces of Lowenstoft. In-
teresting in the miniature furniture is
a dining room set and a collection of
miniature silver vitrine decorations. The
small group of rare Roman glasses are
dated from the 2nd to the 4th cen-
turies A.D. Also to be offered to bid-
ders are five Faiyum portraits (Egypt-
ian mummy paintings), glass and porce-
lain slippers and a choice group of
silver and gold watches.

The auctionables are now on ex-
hibition.

Umlauf Acquired

The Witte Memorial Museum of San
Antonio has been enriched by the re-
cent acquisition of the piece of sculp-
ture entitled *Christ and the Little Chil-
dren* by Charles Umlauf. First exhibited
at the Artists for Victory show at the
Metropolitan, the sculpture was for-
mally presented last month to the mu-
seum by its donors, Marion Koogler Mc-
Nay and Mrs. Walter Nolte, founder
and board president, respectively, of
the San Antonio Art Institute.

Made out of cast stone and weigh-
ing half a ton, the piece relates the
timely message that peace is concerned
with educating the children of the
world. The artist approaches the re-
ligious theme with intuitive apprecia-
tion and sympathy.

At the present time Umlauf teaches
sculpture at the College of Fine Arts,
University of Texas. Umlauf studied at
the Art Institute of Chicago.

Local 18 Holds Art Auction

The Book and Magazine Union, Local
18, UGPWA, C.I.O., will sponsor an
art auction of the works of contempo-
rary artists on Sunday, Nov. 7 at the
Hotel Pennsylvania in New York. In-
spection will be allowed from 1 P. M.
to 2:30 when the auctioning will begin.
Proceeds will benefit Local 18's Fight-
ing Fund to be used for home front
activities.

Contributing artists are: Rockwell
Kent, H. Glintenkamp, Ladislav Segy,
Zoltan Hecht, Soriano, Chaim Gross,
Louis Lozowick, Robert Gwathmey, De
Hirsch Margules, Frank Kleinholz,
Margaret Lowengrund and others. Bern-
ard Myers is to be one of several
auctioneers.

Auction Calendar

November 3, Wednesday afternoon, Parke-Bernet
Galleries; from Alba B. Johnson et al: Auto-
graphs of presidents, first editions, Kelmscott,
Ashendene, Doves and other press publications.
Fore-edge paintings. A page from the Guten-
berg Bible and Birch's views of Phila. Now
on exhibition.

November 5 and 6, Friday and Saturday after-
noon, Jay Gould Mansion, annex of Kende Gal-
leries, Gimbel Brothers; from the Parezo and
Latham Collections: Decorative porcelains,
enamels, bronzes, miniature furniture, ivory
carvings, Roman glass, Faiyum portraits and
glass and porcelain slippers. Collection of gold
and silver watches. Now on exhibition.

November 5, Friday afternoon, Parke-Bernet Gal-
leries; from Straus et al: English, French and
Italian furniture and decorations. Oriental rugs,
Dresden and Berlin porcelains, Russian porcelain
easter eggs. Paintings. Now on exhibition.

November 6, Saturday afternoon, Parke-Bernet
Galleries; from estate of the late Comm. Edgar
F. Luckenbach: English and French 17th and
18th century furniture, Chinese jade carvings,
Chinese pottery and porcelains, Gobelins, Brus-
sels, Aubusson tapestries, Oriental rugs, Gor-
ham table and decorative pieces, also pieces
made by Tiffany and Black, Starr and Frost.
Now on exhibition.

November 9 and 10, Tuesday and Wednesday
afternoons, Parke-Bernet Galleries; from li-
brary of late Col. E. H. R. Green: Rare Amer-
icana, first editions, English literature, costume
plates, numismatics, whaling literature and His-
torical Society publications. Books about books;
bibliographies, etc. On exhibition Nov. 5.

November 11 and 12, Thursday and Friday after-
noons, Parke-Bernet Galleries; from Richard T.
Haines Halsey collection: Historical prints in-
cluding views of New York, portraits of dis-
tinguished Americans. Historical blue Stafford-
shire ware including works by Joseph Stubbs,
Enoch Wood & Sons, R. Stevenson Williams;
J. W. Ridgway and R. and J. Clews. On exhibi-
tion Nov. 6.

November 12 and 13, Friday and Saturday after-
noon, Jay Gould Mansion, annex of Kende Gal-
leries, Gimbel Brothers; from private collec-
tions: Imperial Russian art including table porce-
lains, glass, gold objects, English 18th cen-
tury furniture, Georgian silver and decorations.
On exhibition Nov. 8.

November 13, Saturday afternoon, Parke-Bernet
Galleries; from collection of Major Edward
Bowes: English furniture and decorations. Gor-
ham, Tiffany and silver. Paintings by Amer-
ican and European artists. Oriental rugs. Caul-
don Minton, Coalport table porcelain. On ex-
hibition Nov. 12.

November 16 and 17, Tuesday and Wednesday
evening, Parke-Bernet Galleries; from Alexan-
der Biddle Papers: American historical auto-
graphs, Franklin, Jefferson, Adams, Rush, With-
erspoon, Williams, Biddle and Wayne. On ex-
hibition Nov. 12.

The Auction Mart

Appearing in order are the name of the artist, the
title, the name of the sale, the buyer (if any an-
nounced), and the price. P-A indicates the Plaza
Art Galleries; P-B stands for Parke-Bernet Gal-
leries; and K indicates Kende Galleries.

Paintings

Segonzac: <i>L'Eglise et La Marne Cham-</i> <i>pigny</i> (P-B, Crowninshield) Henry R. Luce	\$7,250.00
Forain: <i>Folies Bergeres</i> (P-B, Crownin- shield) H. E. Russell, Jr.	5,900.00
Modigliani: <i>Madame Hebuterne</i> (P-B, Crowninshield) Edward A. Bragaline.	4,800.00
Picasso: <i>Portrait of Braque</i> (P-B, Crowninshield) E. A. Bragaline	4,800.00
Bonnard: <i>Breakfast Room</i> (P-B, Crown- inshield) Knoedler & Co.	4,100.00
Segonzac: <i>The Gulf at Saint Tropez</i> (P-B, Crowninshield) New York Pri- vate Collector	4,000.00
Segonzac: <i>Garden Table</i> (P-B, Crown- inshield) Henry R. Luce	3,300.00
Modigliani: <i>Femme En Noir</i> (P-B, Crowninshield) Pierre Matisse, Art.	2,900.00
Matisse: <i>Figure in an Interior</i> (P-B, Crowninshield) Bridgeport Private Col- lector	2,400.00
Pascin: <i>Girl in Green and Rose</i> (P-B, Crowninshield) Jos. Hirshhorn	2,100.00
Chagall: <i>Fantasy in Blue</i> (P-B, Crown- inshield) Henry R. Luce	1,200.00
Dufy: <i>Still Life</i> (P-B, Crowninshield) Gypsy Rose Lee	150.00
Gromaire: <i>La Cuisiniere</i> (P-B, Crownin- shield) Gypsy Rose Lee	125.00

Sculpture

Renoir: Bronze, <i>Head of Coco</i> (P-B, Crowninshield) Chester Dale	\$4,000.00
Degas: Bronze, <i>Le Tub</i> (P-B, Crownin- shield) M. A. Linah, Agt.	1,850.00
Despiau: Bronze, <i>Adolescente</i> (P-B, Crowninshield) Pierre Matisse, Agt.	1,700.00

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Un Peintre: DAUMIER (Drawing)
In Rogers Sale

Parke-Bernet Sales

OFFERED for sale at the Parke-Bernet
Galleries on Nov. 18, 19 and 20 will be
the valuable art collection of the late
Grace Rainey Rogers. The paintings,
which comprise one session of the sale,
will be auctioned off in an evening
session of Nov. 18 and the balance
of the collection, consisting of bronzes,
porcelains, silver, laces, semi-precious
mineral carvings, French 18th century
furniture, tapestries and rugs, will be
dispersed the following afternoons of
both remaining days. The exhibition
begins Nov. 13.

Noteworthy among the small but
choice group of paintings are: *Citoy-
enne Crouzet* by David, at one time in
the collection of Mme. Bourette of Ver-
sailles, descendant of the sitter; *Un
Village des Environs de Paris* by Corot;
several important drawings by Daum-
ier, *Femme à L'Ombrelle* by Renoir,
formerly in the Fayet Collection; three
Turner watercolors; *Francisqueta, Val-
encia* by Sorolla. There is an under-
standing collection of French and Eng-
lish drawings, including works by Fra-
gonard, Courbet and Gainsborough. Also
offered will be Albert Ryder's *Marine
Moonlight* which was shown at the
Metropolitan Museum's Ryder Memori-
al Show.

Important in the French 18th cen-
tury furniture is a Louis XVI amaranth
and tulipwood marquetry fitted *pou-
reuse* by Leonard Boudin; a Louis XVI
bergere with stamp of Adrien Pierre
Dupain; a pair of Louis XVI carved
and lacquer fauteuils by Georges Jacob;
a pair of Louis XV Sevres bisque por-
celain statuettes modeled by Falconet.
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OILS—
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FIFTY-SEVENTH STREET IN REVIEW

By MAUDE RILEY

Picture the surprise of an art reviewer who comes upon a show of unusual merit in painting and learns that the artist has dwelt in New York for ten years but never essayed to show his work though he has been painting for many of his 40-odd years of life. The Puma Gallery is responsible for the breaking of fast.

Victor Thall, they tell me, studied first at the Art Students League, at Pennsylvania Academy and then at the Academie Julian in Paris. He traveled for over ten years throughout the continent and North Africa, painting all the while. What it was that persuaded him to allow his paintings public view at this time is not told; it is said to be a decision, nevertheless.

So here we have something many times better than the average exhibition and with a quality of devotion that may not necessarily be defined as religious but is of some sort of high order. *My Dream Studio* is perhaps the most thoroughly satisfying canvas and, coincidentally, is the largest, and the one given greatest prominence in hanging. *The Sabbath* composes charmingly. *Easter Morn* is a devotional painting of a family which ties closely to the Holy Family though in completely modern idiom. *Adoration* is of this order and develops its theme with a personnel composed of two men, a woman and a child. To be seen through Nov. 6.

Milton Avery Watercolors

Recent watercolors by Milton Avery are being shown at the Rosenberg Galleries for a month, closing November 15. Avery is making believe and enjoying his detachment thoroughly. Once in a while he paints a picture that attracts applause from those who enjoy an unselfconscious expression well executed. But a large part of the time, the watercolors look more like the artist were humming to himself and didn't wish to be overheard.

Avery achieves a pretty reverse curve and keeps good balance in *Piers—Little Fox River*; in *Fishing Shacks* there is a succession of balancing curves that play round each other most pleasantly; fine greens are in *Green Hills of Vermont*, where also there is pleasurable surface to the paper painting. And we liked *Turkey Mountains*, a ghost tree in a grey sky, with orchard and spotty mountains making up the middle and distant reaches of a nice picture.

Paul Klee Once Again

The New Art Circle has commenced its season and its director, J. B. Neumann, has once again hung an exhibition of Paul Klee paintings, spanning about 30 years. Mr. Neumann says he considered making a start without first showing Klee but found he could not. The exhibits within this show are as varied as will be the season's calendar for the New Art Circle. Included are a wash drawing called *Set Table*, dated 1910, which is a natural representation of this fact, and a *Coast Landscape* of 1915 executed in grey washes, both of which are a new experience for us, no

matter how many Klee shows we have seen. *Bay of Mazzaro*, done in 1924, is another representational work, the likes of which are seldom shown.

Tromka in Town and Country

Abraham Tromka is being presented at the A. C. A. Gallery in a show of oils, gouaches and silk screen prints which gather force and distinction as you view them.

First impression of a roomful of Tromka paintings is intensity of color, particularly of a certain bright red which is like a barker's cry—there only to attract attention. But this impression does not stay, for the artist has emotion which does not run out with use of color but is present in the people he portrays (a *Polish Jew*, a *Matriarch*, a *Woman Picking Coal*). Also it is there in the many suburban and country scenes which somehow he makes so complete, one is obliged to acknowledge their solid worth. *Near Stony Point* has this thorough completion; *New Hampshire Landscape*, with its red bridge, pile of logs, and deep resonance has true appeal; *Winter Scene* is strangely chaste and yet strong.

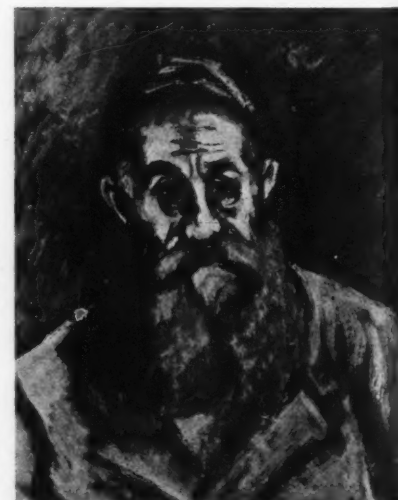
The *Interior*, which shows a Negro by a coal stove, is well designed although it is of the sort that has been done with equal success by other artists of the same turn of thought as Tromka: occupation with the "well-being of his fellows," a commendable leaning but one not always resulting in good pictures.

Madeline Pereny Debut

Hungarian-born Madeline Pereny has a special style of originality which makes her flatly decorative paintings, showing throughout November at the Perls Galleries, a very entertaining, a very satisfactory, first show.

Miss Pereny has humor and an unusual design sense. She rollicks cows over a Connecticut field, or surprises

Polish Jew: TROMKA
At A. C. A. Gallery to Nov. 15



The Art Digest



*The Debutante: MADELINE PERENY
At Perls to Nov. 27*

just one, lost on MacDougall Alley among the Greenwich Village cobblestones, and because she knows pattern (having taken some notes from Braque, et al, no doubt) she makes more of the whim than might be required.

With faces of girls she does some interesting things. A woman can do this with less responsibility than a man might feel. And as she fades Mabel's cheek off into a poster-designed background, strips Betty of practically all subdivisions of features in a nearly blank (but impudent) face, she elaborates every curl on the clipped and be-ribboned poodle dog, Caesar, and concentrates on the tassels and mosaics of the interior decor that surrounds her ladies and her blue-veiled Debutante.

But as entrancing as is the big canvas, *Escape*, which divides spaces in gaily abandoned elaboration, the artist has exposed the limitation of her command over color as an emotional vehicle. For though she uses "countless gradations and nuances of earthy color," as is said of her, she actually goes clear around the muted spectrum several times.

One cannot be effective when one says all that can possibly be said.

Novoa's History of Man

The Mexican, Germán Novoa, came to town and brought a most amazing series of murals, sanguine drawings and polychrome drawings done in Mexico City. Five panels for a pictorial drama called *The History of Man* are his own interpretation of the troubles man got into from the moment Paris chose Venus to the day a young man establishes his relation to the Cosmos in an attempt to overthrow the Seven Deadly Sins. The Sixtieth Street Galleries house them through November 12.

Perhaps we fret too much over what American art really is. If there's room in Mexico for Novoa and Orozco, there is room in New York for all things, too. For while Rivera, Orozco, Siqueiros and others are speaking nationally, painting the heart of Mexico, this artist is painting, very possibly, as a Mexican who likes sentiment mixed with heroics and finds florid colors pleasant at home; who takes his painting meth-

ods from the old masters, his cherubs from his church decorations, and his themes from mythology.

In Black and White

The National Association of Women Artists, showing at the Argent Galleries until Nov. 6 in their annual Black and White Show, demonstrate that they are way behind in the art of print-making and most of them have little to say. It's a most unrewarding assemblage of 80 exhibits.

But nothing is so black that it hasn't its gleam of light when you desire to find it. We are able to except Betty Waldo Parish as an interesting print-maker with three city subjects of quality. I. B. Markell shows three etchings of boats on New York rivers, two of which have distinction in an old-fashioned way. Elizabeth Saltonstall shows a lithograph of flowers and leaves called *August Lilies* that is a poetically lovely thing and professionally good in its use of the stone. Prudence Burg's and Edna Way's lithographs have commendable qualities. But there's not much else.

Among the drawings, mostly contained in the back room, are several good things: Greta Matson's drybrush drawings which could hold their own in even a much bigger show than this; Virginia True's *Xmas at Timber-Trails*, an utterly charming interior drawing in brush and ink which a publisher of Christmas gift books might do well to commission more of; Amy Jones' sparkling wash drawing of a *Willow Tree*. An odd thing, but clean and arresting, is a pencil drawing, as from a photograph, of a single female figure in a city square, called *Street Cleaning Dept., Stalingrad*; by Ruth Taylor, an etching of slight intent, but nice, called *Rhythm from Old Orchard*, and a penciled suggestion of an *Apple Tree in Summer* by Nancy Ranson which will no doubt find its way to canvas some day.

The Tactile Approach

The young sculptor-painter, Richard Pousette Dart, offers at the Willard Galleries an unusual collection of metal objects which he cut by hand from base metals (mainly brass) and which he calls sculpture. They are fetishes, after a manner; are intended to be held in the hand—a new declaration for this day and time or, one should say, for our countrymen. Orientals clasp objects in their hands and the sculptor says they do so to keep an actuality of themselves. They do so for comfort from loneliness. The young artist derives his shapes from flowers, birds, boats, symbols like crosses, and initials of names.

"Mine is a tactile approach to art," claims Pousette Dart. "People have mostly lost their tactile sense. I set up an asymmetrical flow in the metal. It is the fluidity people need to have. . . . The hand is a spiritual thing and is never still. That is why we smoke. Something for the hand to grasp."

Jim Meade, author of *Savage Messiah*, has a collection of circles Pousette Dart made for him. Natasha Rambova has a flower and her initials. There is magic in them, the sculptor claims. They are "living things" and become radiant when you "wear" them.

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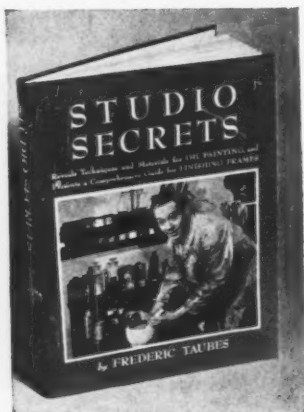
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Northwest Artists Work, Fight and Paint

THE NORTHWEST ARTISTS like to do it the hard way. Of the 134 exhibits in oil, watercolor, tempera and sculpture that make up their 29th Annual, now on view at the Seattle Art Museum, a great majority are by members in the service, war industries or civilian defense. Under such seeming handicaps this lively and progressive group has produced one of its most stimulating shows.

Kenneth Callahan, director of the museum, justly proud of the exhibition, the top flight creative talent that has come out of the group and the recognition accorded it on home territory, writes as follows:

"In contrast to most regional painting exhibitions in America, there is no identifiable regional character. This quality makes these exhibitions always interesting and should make them approved by the public for the range is from conservative naturalism to abstraction, and from romantic realism to surrealism.

"Although Morris Graves is the most familiar Seattle painter's name to the American art public, and his entire painting life has been spent here, he wields no perceptible influence on the region's artists. Although we are given to understand that the Museum of Modern Art discovered him in 1942, for more than 10 years he has been recognized in this region as one of its outstanding artists. Both public and private collections have included his paintings during the period.

"Perhaps one reason is that he is not looked on as an innovator in this region as he has been proclaimed in the East. The region has known the art of Mark Tobey and seen its growth concurrently with that of Graves, and many people have long realized the former artist is, and has been, the top ranking creative artist of this era and developed the art forms, credited to Graves through his successful show in the Museum of Modern Art's 'Americans 1942.'

"So many contemporary painters who search for new forms, new methods of paintings, empty their art of content or simplify it down to near non-existent point, dealing essentially with problems of form, color, organization, etc. It is understandable for it immeasurably simplifies their problems. Tobey who believes painting without content, without life juices at its core, can never achieve major importance in the stream of art, builds his art out of life experiences, motivates it through his constant search for a new way of expressing

life through new art forms. This he has achieved."

One-third of the Northwest prizes were awarded to artists now working full time in war industries. The \$100 first prize for oil went to Thomas McClure, a Boeing employee, for his strong *Street Corner*. The second prize of \$50 was awarded to Carl Morris, a shipyard employee, for his *Composition No. II*. Another Boeing employee, James H. FitzGerald, won an honorable mention in oil for *Lament*. Mark Tobey received a \$75 Museum Purchase Prize for his tempera *Point Five—Vertical*. Oriental influence is pleasantly evident in Opal Fleckenstein's wet *Mountain Snows*, first prize for transparent watercolor, and in the sensitive head, *The Javanese*, by Emily Hall Morse, awarded first prize in sculpture.

Father Pieck's Art

PHILIP PIECK, 62-year-old artist, who was born in Holland, studied for the priesthood in London, and worked as a missionary in the Philippines under the American Flag for 32 years, is enjoying an amazing success with a little exhibition of his paintings current at the Contemporary Arts Gallery in New York.

He paints street scenes and crowds of people, spotting them so that each is seen in full figure. Apparently, the missionary artist has high regard for the individual for it's seldom he cuts off one figure by the position of the next except in the painting, *Election Day Merry-Makers* wherein the crowd is closely packed. But here he makes up for the slight by giving their faces a variety of grimaces. Two of his stroller canvases are of nuns, one he calls *Streamlined Nuns*, taking some joy from the new verbiage he has learned since coming to the States. Two versions of the steps before the Post Office Building on 8th Avenue show again, in an innocent way, his interest in the comings and goings of people.

Already, from this show, paintings have been sold to: a bus boy (his first patron), a fur man, a Massachusetts collector, an artist and a doctor's wife. Of them all, the one the artist bought, *The Staircase* (possibly Grand Central Station), is the most interesting to this reviewer for its abandon to the joy of using pigment.—M. R.

Marshall Simpson Debut

Young Marshall Simpson now wears a Coast Guard uniform, and probably has little time or inclination to paint the gentle, often Corot-like landscapes he now has on exhibition at the Bonestell Gallery.

Green Apple Trees are seen in an impressionistic light, and *Charlie's Garden—November* is unrecognizable as a garden, but the tracery of dried shrubs and bare trees make a pleasant composition. Two stormy seascapes are studies in grey with just a glimpse of black rocks through white spray; the water has weight and movement. The two most recent canvases, *Cornfield* and *Woods at Kinseyville*, are considerably bolder in color and design.—J. G.

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Carnegie Aftermath

Dorothy Grafly, critic of *The Art Outlook*, which is published in Philadelphia by Philip Ragan Associates, came away from the current Carnegie exhibition of U. S. painting excited and encouraged—as was the *Digest's* editor, and for much the same reasons. There are strong, promising trends in this show, if one only looks for them. Here is Miss Grafly's reaction:

"If the vitality of the United States as a nation derives from the melting pot of peoples, her creative vigor may be traced to the melting pot of art.

"That she has become both is abundantly suggested in the current *Painting in the United States* national salon.

"In art as in science we are reaping a harvest from creative abilities driven from other lands. By absorbing them (artists represented have at least taken out first naturalization papers) we score emotional gains.

"Two trends are unmistakable, that toward a deepening of imaginative values and that toward charm—a word obsolete these many years in U. S. art vocabulary!

"Whether they develop their reactions in the abstract (Max Ernst in *Night and Day*) or in allegory (Eugene Berman's *Les Filles du Feu* and Julio de Diego's cobweb-linked man-made ruins belching flame against eternal hills, *What Are They Going to Do Next?*) there is first-hand conviction of experience in the warp and woof of refugee paint, and quality of emotion breeds quality of thought.

"Either through impact of association or through its own reactions U. S. art

itself begins to feel as well as see. Yesterday it was a-twitter with social comment. Emaciated people sat at empty tables. Well-being was anathema. Today, in the midst of rationing, unpredictable art paints well-fed families giving thanks for a full repast. What has happened? Perhaps there is stirring a realization of what we have as against the have-not of other peoples. Perhaps here, too, the leaven of the refugee is working. Yesterday we cried to heaven against our ugliness and our privations. Now we know that elsewhere there is worse ugliness and more privation. Consciously or unconsciously this realization has touched our thinking and our emotions.

"At times it is as if our art had been an empty stage-set waiting for animation.

"Gone are American slums, torn houses, wasted humanity. In their place is such a canvas as Jon Corbino's closely knit study of figures *Coming up from the Beach*, paint-formed, emotionally mature, a canvas that indicates the progress of this country's art from arbitrarily placed figures, posed separately and synthetically united (Robert Brackman's *On the Shore of the Connecticut*.) At last we are losing our self-consciousness!

"But charm is another thing, subtler, more evanescent. You feel it in Claude Domec's fantasy, *Unicorn* with nuances of woods and light; in *Rockport Cake Sale* by Iver Rose, a canvas pulsing with delicate yet tense pigments and brushed by satire; in Frank Mechau's *Saturday P. M.*, with its wild west flavor of rampant horses beautifully controlled by flow of line, of forms, of color finesse."

Miss Grafly did not think very highly of the prize winners. Wayman Adams' portrait of Gregor Piatigorsky she termed "a pyrotechnically clever sketch." The Gwathmey has "inuendoes of soil starvation in the South." *White Cloud* by John Rogers Cox, third winner, is "a clear, hard, clever rendering of brown furrowed earth." *The Florist* by John Koch is "an overdressed medley of Impressionism Manet to Renoir." *Sorrow* by Hilde Kayn is a "chiaroscuroesque light and shade figure composition." However, the critic approved of Dan Lutz's *I Got a Harp*.

Edward Alden Jewell, critic of the *New York Times*, did not share Dorothy Grafly's enthusiasm. The prize winners, aside from the Wayman Adams and the Dan Lutz, set his teeth on edge. Of the \$1,000 winner he wrote: "Wayman Adams is a very excellent artist, and this canvas is alive throughout, not alone with the personalities of the 'cellist and of the painter himself but likewise, in a more abstract sense, with the very spirit of music. It is eloquent, spirited, convincing." Dan Lutz's *I Got a Harp*, he called magical and lovely, belonging among the "tops."

On the other hand, the Gwathmey "is a success only in that it travesties art." The Cox is "clever trick painting." The Koch is a "pleasantly colorful and suave bit of late Impressionism." Byron Thomas' *Cemetery* "is just a rather nice little picture."

Jewell cited, "by virtue of their sheer, galvanizing excellence," the portraits by John Carroll, Guy Pene du Bois, Alexander Brook, Henry Varnum Poor, Franklin C. Watkins, Charles Hopkinson, Louis Ritman and Leon Kroll.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

Athens, Ohio

OHIO VALLEY OIL AND WATERCOLOR SHOW. Mar. 1-21, at Edwin Watts Chubb Gallery. For residents of Ohio, Indiana, Illinois, West Virginia, Pennsylvania, Kentucky. Jury. Prizes. Work due Feb. 14-25. For entry blanks and further information address: Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens, Ohio.

Dallas, Tex.

THIRD TEXAS PRINT ANNUAL. Dec. 12-Jan. 16, at Dallas Museum of Fine Arts. Open to residents of Texas, and members of the Armed Forces stationed there. Media: all prints. Jury. \$200 in prizes. Work due Dec. 4. Entry cards and further information obtainable from Jerry Bywaters, Director, Dallas Museum of Fine Arts, Dallas, Tex.

Hagerstown, Md.

12TH ANNUAL OF CUMBERLAND VALLEY ARTISTS. Jan. 30-Feb. 27, at Washington County Museum of Fine Arts. Open to residents of the Cumberland Valley, and members of the Armed Forces stationed there. All media. Jury. Cash prizes. Entry cards due Dec. 30; work, Jan. 15. For further information address: Dr. John R. Craft, Director, Washington County Museum of Fine Arts, Hagerstown, Md.

Los Angeles, Calif.

CALIFORNIA WATERCOLOR SOCIETY 23RD ANNUAL EXHIBITION. Opens Dec. 1, Los Angeles Museum. Open to all. Jury. Awards: War Bonds. Work due Nov. 13. For prospectus write: Los Angeles Museum, Exposition Park, Los Angeles 7, Calif.

Lowell, Mass.

ALL YEAR ROUND EXHIBITION. Whistler's Birthplace (An Art Museum). Open to all professional artists. Media: All. Fee: \$1.50 per picture. Jury. Single pictures are eligible. For information write John G. Wolcott, vice-president, Whistler House, 236 Fairmount St., Lowell, Mass.

New York, N. Y.

28TH ANNUAL EXHIBITION OF THE SOCIETY OF AMERICAN ETCHERS, AND FIFTH ANNUAL EXHIBITION OF MINIATURE PRINTS. Nov. 17-Dec. 8, at the National Academy of Design. Open to all artists. Jury. Media: metal plate. Color acceptable when subsequently colored. Fee: \$2 for non-members. For entry blanks and further information address: John Taylor Arms, 1083 Fifth Ave., New York 28, N. Y.

M. GRUMBACHER MEMORIAL AWARDS. In the Oil Painting Division of the Scholastic Art Award for 1943-44. Open to students 7-12 grades. Media: all. Cash prizes. For information write: M. Grumbacher, 470 West 34th Street, New York 1, N. Y.

Norfolk, Va.

SECOND ANNUAL OF CONTEMPORARY VIRGINIA OIL AND WATERCOLOR PAINTINGS. Feb. 6-Feb. 27, 1944. Irene Leache Memorial, Museum of Arts and Sciences. Open to artists born, temporarily located or resident in Virginia. Media: oil or watercolor. Jury. Prizes. Entry cards due: Jan. 17; Work due: Feb. 1. For information address: Mrs. F. W. Curd, 724 Boissevain Avenue, Norfolk 7, Va.

Parkersburg, W. Va.

6TH ANNUAL REGIONAL SHOW. Apr. 2-May 27. Fine Arts Center. Open to residents and former residents of West Virginia, Ohio, Pennsylvania, Virginia. Media: oils, watercolors. Jury. Prizes. Entry cards and work due Mar. 20, 1944.

Providence, R. I.

5TH ANNUAL EXHIBITION OF CONTEMPORARY RHODE ISLAND ART. Apr. 2-30. Museum of Art. Open to residents of state. Media: oils, drawings, watercolors, pastels, prints, sculpture. Jury. Entry cards and work due Mar. 15, 1944. For further information address: Gordon Washburn, Director, Museum of Art, Rhode Island School of Design.

Springfield, Mass.

25TH MEMBERS EXHIBITION OF THE SPRINGFIELD ART LEAGUE. Dec. 5-24. Walter Vincent Smith Art Gallery. Open to members. Media: oil, watercolor, prints, sculpture. Jury. Cash prizes. Work due Nov. 23, 24, 26. For further information address: Miss Helen Knox, 129 Sumner Ave., Springfield, Mass.

Utica, N. Y.

7TH ANNUAL LOCAL ARTISTS EXHIBITION. Feb. 6-28. At the Munson-Williams-Proctor Institute. Open to artists living within 100 miles of Utica. Media: all. No jury. Entry cards due Jan. 15, work, Jan. 22. For further information address: Joseph Trovato, Assistant Director, 318 Genesee St., Utica, N. Y.

Yonkers, N. Y.

YONKERS ART ASSOCIATION FALL EXHIBITION. Nov. 8-Dec. 19. Hudson River Museum, 510 Warburton Ave. Media: watercolors, pastels, small oils; small sculpture; prints; drawings. Jury. Non-members charged 50c for each exhibit accepted. Work due before Nov. 3. Entry blanks obtainable from James Ross, Sec'y, 124 Morris Street, Yonkers, N. Y.

Youngstown, Ohio

NINTH ANNUAL NEW YEAR SHOW. Jan. 1-30, 1944, Butler Art Institute. Open to residents and former residents of Ohio, Pennsylvania, Virginia, West Virginia and Indiana. Media: Oils and watercolors. Jury. Purchase awards and prizes. Entry cards and works due Dec. 5.

Detroit Acquires Noted Nattier

THE Detroit Institute of Arts has been enriched by the recent acquisition of a portrait of Princess Henriette of France by Jean Marc-Nattier. Known for his portraits reflecting the grace and elegance of the last half of the 18th century, the artist has portrayed here the autocratic princess as a vestal virgin and reveals some of the intimacies of the courtly life that characterized the reign of Louis XV.

Detroit's picture is a portrait of one of the ten royal children born to Louis XV and known to be the prettiest and most spirited of all the royal princesses. She is dressed in flowing white satin robes with a plum colored velvet cloak about her and a magnificent green drapery in the background. Off on the side is the architectural suggestion of a temple corridor with the altar on which burns the sacred fire.

The picture was at one time in the collection of Lord Hertford, Sir Richard Wallace, and Sir John Murray Scott, who formed the noted collection of 18th century French art, now the Wallace Collection, in London. Later the painting turned up in the collection of William Randolph Hearst, from whom it was acquired for the Detroit Institute of Arts by the donors, Mr. and Mrs. Edgar B. Whitcomb.

A special exhibition of Nattier's Madame Henriette de France has been arranged in gallery 37, flanked by a few other noteworthy French paintings of the same period.



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John B. Powell: YUN GEE

Yun Gee's Gesture

JOHN B. POWELL, newspaper correspondent in the Far East, and former editor of a Shanghai English-language newspaper, *China Weekly Review*, has, in effect, gone back to school. A portrait of him painted last year in this country by the Chinese-American artist, Yun Gee, while the released prisoner Powell lay in Medical Center with small chance to recover from Japanese-inflicted tortures he suffered as prisoner, has been given to his alma mater.

A representative of the faculty of the School of Journalism, University of Missouri, will come on to New York from Columbia, Mo., to accept the gift from the now foot-less journalist, who received it as a gift from the artist Yun Gee. An exhibition of paintings by Yun Gee was held at Milch Galleries last month.

News in Prints

The Addison Gallery of the Phillips Academy has put American history on parade through an exhibition of prints and photographs. Remarking that the theme that unfolds in this "News in Prints" exhibition might have been unfolded other ways (with paintings, for instance), the gallery states that many historical paintings have been stored away for the duration.

Until November 19, then, American history is reviewed in Massachusetts by 80 prints and many present-day photographs, taken from a rich store of material and marking major events in the news of our country.

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Pearson's Job

"ARTISTS CAN be useful in other ways." This brief, unpretentious statement was made by Ralph M. Pearson, whose art courses by mail and books on art appreciation have been a source of inspiration to many art students. This statement prompts comment on an Inspector on Trailing Edge at Eastern Aircraft Division of General Motors. But let's start at the beginning.

Back in 1909 during the infancy of aviation, Pearson became associated with Thomas Preston Brooke, a pioneer whose inventions were among the most important, yet least recognized in the history of aviation. Pearson remained with him for four years and during that time they built four planes, each containing ideas never before tried. Both lost their fortunes.

Today Pearson, while continuing his design workshop and art courses by mail, is the Inspector of Trailing Edge at Eastern Aircraft and in the *Eastern Aircraftman*, publication of the firm, a lead article was devoted to the "tall Lincoln-like Mr. Pearson." Having had this previous association with Brooke qualifies him for the position of inspector of rear half wings commonly referred to by wing inspectors as trailing edges. After thorough examination Pearson marks needed repairs; then a crew of 18 mechanics is called in. After their work is done the trailing edge is reinspected by Pearson and then turned over to the Navy inspector who goes over the wing with a fine tooth comb. Surviving the inspection, the wing is then shipped to "somewhere in New Jersey" where it goes on the assembly line of "Avenger" Bombers, which go on aircraft carriers and sink U Boats.

Yes—there is little question that an "Artist can be useful in other ways."

Knight at Newcomb

Frederic Knight has joined the staff of the Newcomb School of Art in New Orleans as visiting assistant professor of art. He is teaching drawing, painting and structural composition to about 70 girls, retaining time to proceed with his own painting.

He writes from the new berth with enthusiasm: "Thought you might be interested in knowing my impressions of this Southern city. I am delighted with the school and with the people in it. The members of the faculty are a grand lot and I am looking forward to knowing Feild and Stevens better [Robert Durand Feild and Will Henry Stevens] and anticipating a very pleasurable relationship with both.

"Of course I am quite captivated by the girls in my classes. They're a grand

bunch of kids to work with and their charming company will certainly lighten the burden of teaching. I am beginning to like the city of New Orleans, although I had anticipated something quite different. Am especially looking forward to seeing the bayou country and will, as soon as I can get more gas coupons. Stevens is having a nice show at present, in the school galleries, of fifty paintings in various media. It is a sort of comprehensive collection of his work, ranging from non-objective compositions to sketches in varying degrees of abstraction based on nature. There is to be a reception in his honor this coming Friday."

Taubes to Lecture

Frederic Taubes, painter, author and lecturer, who has written authoritative books on art techniques, has been appointed guest instructor at Cooper Union in New York and the University of Minnesota. In addition he will give single lectures at other schools and colleges throughout the country.

Author of *The Technique of Oil Painting* and *You Don't Know What You Like*, Taubes has just completed another book entitled *Studio Secrets* which makes its appearance this week. He has held the position of professor of art at the University of Hawaii and at Mills College in Calif. His paintings may be seen at the Associated American Artists Gallery, New York City.

Ringling's 13th Season

Ringling School of Art, Sarasota, Florida, opened its 13th season of art instruction with an increase of twenty per cent in enrollment over last year. President Vernon Kimbrough announces that the institution's mountain summer school at Little Switzerland, North Carolina, was the most successful in the school's history; that about twenty-five students were refused admission because the classes were filled to capacity.

For the winter season Georgia Warren has been added to the Ringling faculty to instruct in life and portrait classes, and Donald Blake will teach landscape.

New Art School

Under the direction of two established American painters, Mark Perper and Arnim Landeck, a new school of art instruction has been opened at 30 East 14th Street, New York, for students who would like to study without the restrictions of formalized teaching. The school welcomes not only craftsmen and advanced artists, but also amateurs who seek moments of respite from their daily routine.

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Gatto, Primitive

IVAN BLACK, a collector and publicity man, says that his bid to fame is that he "got Gatto out of the jungle." Joseph Victor Gatto, a steam-fitter until three years ago, had been a topnotch prizefighter in his youth, and now lives a monastic life with his 90-year-old mother in Greenwich Village painting "scenes of far-off jungles inhabited by the most amazing tribesmen and animals."

A year ago, Mr. Black encountered Gatto in a lonely corner of the Washington Square Outdoor Exhibit and was "thrilled by his work." He bought several Gatto Congo pictures and then "commissioned" him to paint familiar landmarks around New York City and this lasted for nearly a year.

That Gatto profited by meeting with an angel on Washington Square is to be seen this week in the exhibition of his paintings at the Barzansky Galleries where 31 jungle and urban scenes, knighthood in flower, shipyards at night, marines on Guadalcanal, and an overhead view of Cafe Society Uptown make up an astonishing show.

Eight months ago, Gatto called Ivan Black and said: "Take me off the payroll. I just got a job at the Federal Shipbuilding yard in Kearney, N. J." That's where the shipyard paintings came from. Black took him to Cafe Society and his perfectly timed arrangement of hundreds of night club guests at perfectly perspectived tables, under floating figures on the wall just as Refregier painted them, is still another happy result of the association.

Ivan Black wrote the foreword to the catalog. Besides the above narrative, we gather from his words that Gatto has certain hard-headed rules about procedure. He refuses to use turpentine with the oils he mixes on the bottom side of a plate, although his canvases would dry more quickly if he did. He will not sacrifice intensity of color for the sake of expedition. He told Black: "I hope these paintings last for many years to come, so what's six months to dry?"

Joseph Victor Gatto paints with much charm, finishes his pictures well, is not bound down by any musts and must-nots. When war was declared, for instance, his jungle-painting practice stood him in good stead to meet the moment. He just substituted dough-boys and marines with guns, for tigers and the fanciful natives with spears and painted still another good jungle picture.—J. G.

Great Neck Leaders

The Great Neck (L. I.) Art Association has elected the following officers: president, Max Kalish; 1st vice-president, Thomas Craven; 2nd vice-president, Muriel T. Eden; recording secretary, Margery D. Delatour; corresponding secretary, Dorothy Kuh; treasurer, Helene Osborne.

An interesting program of lectures and exhibitions is planned.

Paul Gaulois Dies

Paul Gaulois, New York artist of modern affiliations, died in the St. Vincent Hospital, New York City. He was 39 years of age.

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The Readers Comment

[Continued from page 4]

highly inventive artists. In fact these critics contend that Kane and Hirshfield together with Pickett form a trio of American painters the quality of whose work stands above that of the best names in contemporary American painting.

As for her formula for finding primitives: "Get out of the big cities and go back in the country," my experience has been just the contrary. Most of the best painting in this category is done in urban centers: Rousseau lived in Paris, Hirshfield lives in Brooklyn and Kane lived in Pittsburgh, which brings us back to Miss Kantner's territory and that's where we came in.

—MARTIN B. GROSSMAN, New York.

They Stayed at Home

SIR: WE CHALLENGE the war art shown at the Metropolitan Museum by *Life* Magazine. There are only two important reasons why artists should paint war. First, that the paintings will bear records in pictorial history—history that the camera could not capture. Second, that the paintings would express an artist's psychological or philosophical reaction or comment on war. Both of these aspects were sadly neglected by the *Life* artists who were at the war fronts. The WE CHALLENGE exhibition is presenting artists who did not have the opportunity of visiting the war sections but in whose work the afore mentioned principles are clearly evident. The exhibition from Nov. 15 to Dec. 5 will include Max Weber, George Grosz, Fernando Puma, John Groth, Victor Thall, William Gropper and Seymour Lipton and will be held at the Puma Gallery, 108 West 57th Street.

—FERNANDO PUMA, New York.

To the Shores of Sicily

Jean Charlot, painter of fresco-like madonnas and wistful children, is now working on a large mural in true fresco for the Henry W. Grady School of Journalism at the University of Georgia.

Appropriately enough, the mural portrays the origin and history of reporting. Montezuma's local fourth-estaters are shown busily sketching the strange Spanish weapons, armor, and hitherto unseen horses of Cortez and his legions. The highly vulnerable vanguard reporter of World War II is shown landing in Sicily with the para-troopers. As a summation, a symbolic interpretation of freedom of the press will be placed over the central doors leading to the Reading Room.

Charlot, long one of the half-dozen best known Mexican painters in this country, has done many murals both here and in Mexico. He has recently become a U. S. citizen, and is now artist-in-residence at the University of Georgia. Advanced students are working with the artist, and the public is cordially invited to come in and watch the work in progress and ask pertinent questions.

Student Textiles

Morse Gallery of Art at Rollins College will exhibit a group of textiles made by the students at the Florida Weaving Center of Orlando, Fla., from Nov. 4-21. The selections will include raw materials and finished products from tablecloths to handbags.

Winthrop Gift

[Continued from page 8]

Days of Creation, in which Burne-Jones symbolized in angelic apparition his wistful ideal of beauty, half corporeal and half divine."

"If Mr. Winthrop collected Blake, he also collected Aubrey Beardsley, Albert Moore and Conder; Leighton and Poynter as well as Arthur Boyd Houghton, Millais, the sculptor Alfred Stevens.

"The reader will surely recognize in these the extraordinary breadth of Mr. Winthrop's taste. He was the most discriminating eclectic that America has ever known amongst collectors, not even excepting that justly famous connoisseur, the late John G. Johnson, of Philadelphia. Mr. Johnson cut a wide swathe but he did not go as far afield as Mr. Winthrop."

Of the Italian and Spanish Schools, his finest paintings are Tintoretto's *Christ Walking on the Waters*, El Greco's *Christ Bearing the Cross* and a good representation of Goya. His American section starts with the founders, Copley, Earl, Stuart, West, the Peales, Sully and Morse; goes on with Inness, La Farge, Homer, Cassatt and dwells at length on Sargent and Whistler. A "miscellaneous wing of modern Europeans" includes Jongkind, Mauve, Israels, Maris and Van Gogh; Alfred Stevens; Zorn, Jacovleff.

Sculptures embrace the majestic Chinese sculptures and a jade collection that will make Fogg famous; works by Clodion, Houdon, Carpeaux, Barye, Dalou, Rodin and Degas; the American St. Gaudens, French, Fraser, Malvina Hoffman, Paulanship, Jo Davidson and Mahonri Young; sculptures from the Egyptian, Greek, Renaissance, Mediaeval French and other early traditions.

In an epilogue to his review, Mr. Cortisoz says of Mr. Winthrop, "There was music in his own endearing nature. He was a high-minded, high-bred gentleman, exquisitely courteous, blessed with a sense of humor, shy but very companionable, and scrupulous in the discharge of his charitable and civic duties. The collecting of art treasures was the passion of his life."

Chicago Annual

[Continued from page 5]

also specifically designated for a Chicago artist, was won by Pvt. Don Mundt for his child *Suburban Morning*. A single male figure carrying a shovel trudges through the snow, against a background of train tracks and a drab suburban town.

Mario C. Ubaldi's plaster sculpture, *Air Raid*, won the William M. R. French Memorial Gold Medal for a painting or work of sculpture by a former student of the Art Institute.

The four honorable mentions went to Everett Spruce for his landscape *Cedar Brakes*, the late Marsden Hartley for his still life *Sea Window, Red Curtain*, Joseph Hirsch (who won an honorable mention last year) for his distinguished *Portrait of Somerset Maugham*, and to Edouard Chassaing for his plaster *Torso*.

A special feature this year is a special gallery devoted to a one-man show of 21 recent paintings by Edward Hopper. The exhibition runs until Dec. 12.



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The Saint Louis Committee

For some time there have been unmistakable signs of revolt because exhibitions were more and more showing but one kind of art. It had become a monopoly for this one school to such an extent that protests have poured into the League from both artists and patrons and from all over the country. Competitions had also become as notoriously one-sided.

Because of these innumerable protests and because this tendency had notably hurt art, both in attendance at exhibitions and in sales, the League felt duty-bound to launch its campaign for fair juries. In many cases these revolts have assumed formidable proportions as is evidenced in the case of the Saint Louis Committee.

This Committee was formed for the purpose of having an exhibition of conservative art by a list of painters of their own selection and who they invited to exhibit. They had been very critical and disappointed with the exhibition which the City Art Museum had recently shown.

The Saint Louis Committee was made up of 63 outstanding citizens and art patrons. They have now held their exhibition and this week issued their report which will be an eye-opener for the rest of the country. The Committee, due to the success of their project, is now being augmented and made into a permanent organization. They are convinced that people will buy pictures if they see what they like.

You will be interested in reading this report which is printed elsewhere in this issue of ART DIGEST.

Destructive Nuisance

To the Editor: I wonder sometimes if all your effort to advance American Art and stimulate sales by our artists can possibly overcome the skepticism which some artists themselves create regarding the merit of our work.

I attended a recent exhibition where I noted a lady who had gone back a third time to look at a particular picture. She was unquestionably interested. Then I saw a man edge over by her and look closely at the painting. He backed off beside her and with a wave at it he spoke to her. I was close enough to hear.

He followed up with an extensive criticism of the picture. When he had finished there was little about it he hadn't damned. We may safely guess any possible sale was killed.

I took pains later to learn who he was and was surprised to find he was an artist and had a picture in that exhibition. It was a nasty and destructive

thing to do. It was likely calculated to dissuade the lady from any choice of that picture. In doing it he shatters the confidence she may have had in her taste. That retards any future art buying. Why do they do it?

—AMATEUR ART PATRON.

Our correspondent well asks, "Why do they do it?"

We don't know, but it is done—all too frequently. In fact it is not uncommon to have to listen to these contemptible bores and slanderers inveighing at length on the shortcomings of certain canvases—really on most of them excepting their own.

It is not really overhearing in the sense that one has to tune in on a certain conversation meant to be private. Many of these are an intended broadcast. There must be a vicious intent back of such conduct which should be curbed, by drastic means if necessary.

Some years ago an incident like our correspondent described occurred at a well-known opening. One of these fellows was holding forth at length with a companion, but really for all those whose ears he could reach.

A large, well-groomed and distinguished looking man confronted him and in a voice which also had a carrying power, shot out at him: "I've been listening to you for some time and I went around and looked at your own painting. I can now state authoritatively, you don't know a damn thing about what you are talking."

That may be the cure.

Chapter Chairmen Art Week Directors

As this page goes to press my desk is swamped with interesting items from all over the nation, and I am at a loss to know just how to select those to appear in print first. However, that increased League membership piling up all over the country will perhaps make those things that were dreams a few short months ago blossom into active going projects for the future and added space for your chapter news. My apologies for unanswered mail. Like all active organizations, we are operating with a skeleton office force.

Art Week activities dominate the picture and they are being worked out magnificently along with the rehabilitation program. We still need materials, text-books and workers. The Federated Club Women are doing a big job with the rehabilitation project in many states. Before long we hope to have 100% cooperation. In Maryland two outstanding women's clubs have volunteered their services. One, the Forest



AMERICAN ART WEEK PRIZE FOR 1943—The Skier, by E. Bruce Douglas. Mr. Douglas is an American sculptor who has spent the greater part of his life in Europe. When the Germans occupied his home and studio he had to flee from Paris and leave all his work there. His portrait bust of Toscanini, one of the few for which the famous conductor ever posed, was confiscated at Marseilles. Mr. Douglas has exhibited in Berlin, Rome, London, Liege, and at the Beaux Arts Salon, Paris. He received a gold medal at Asnières, France, in 1936, and the Logan Medal in 1942. His work is represented by a fountain at Fontainebleau, and one at Deep Haven, Minn. The League is very fortunate in having him as Chairman of the California Chapter.

Park Women's Club, sent a committee to my studio to discuss with me how best they could be of service. Needless to say with many hundreds of things to be accomplished their visit was to me like sunshine after a rain. The Mt. Washington Women's Club is likewise taking over a big project and there will be most interesting news about their work later on.

Please keep in mind Art the Year Around, with special emphasis on American Art Week, November 1-7. Your work does not end when Art Week is over for we who have been endowed with creative talents must keep alive an interest in an appreciation of those things that color the lives of all our peoples.

Very likely you will be reading this message at the height of your Art Week activities, so to all of you who have so generously contributed your time and money and talents that art shall not die during these tragic days of war I send this message just arrived from an artist in Africa: "The strong chain of your united Chapters reminds one of a rosary. I count them over and over and am convinced you of the A.A.P.L. are keeping faith with your brother artists here on foreign soil."

Cordially,
—FLORENCE LLOYD HOHMAN.

More About California Chapter Gallery

Taking over a penthouse gallery in the heart of San Francisco's shopping district, the California Chapter of the American Artists Professional League will open it on Nov. 1 as a co-operative venture for the benefit of chapter members. The gallery is at 133 Geary Street, less than two blocks from Union Square.

During American Art Week, Nov. 1-7,

an invitation show of the work of better known members will be held, and it will be open house at the gallery during the entire week. After Nov. 7 all members will be entitled to show from one to five pictures, depending on the space available. A moderate fee will be charged to help in defraying operating expenses.

As sales are to be emphasized, artist members have been asked to send their best work, priced as low as possible. The gallery will not be open on Sundays, but will remain open two evenings a week.

Entrance to the gallery is by way of an open court, which will be used for sculpture. The gallery itself is divided longitudinally into sections, that on the left to be used for exhibitions and the other to be used as an art school by Jean Turner, California State Director of American Art Week, who is moving from her present smaller quarters at 450 Grant Avenue. The school is for students in both the fine and commercial art fields, Mrs. Turner having been active as a teacher and artist in San Francisco for more than a decade.

The sections for exhibitions include a main exhibition room, two smaller ones for prints and small canvases, an office and several storage and utility rooms. In addition to the pictures on exhibition artists may keep others in storage at the gallery, to be brought out for showing to prospective purchasers on request. All works, whether on exhibition or in storage, will carry fire insurance coverage up to \$200.

Arrangements for operation of the gallery were made by E. Bruce Douglas, California State Chairman; Capt. Paul B. Williamson, Chairman of the Board of Directors; C. M. Walter, Vice-Chairman and Counsel, and Mrs. Turner.



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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of History and Art. Nov. 23-Dec. 12: *Albrecht Dürer prints*.
ANDOVER, MASS.
Addison Gallery of American Art. To Nov. 22: *Our Navy in Action. The News in Prints*.
BALTIMORE, MD.
Museum of Art. To Nov. 15: *Living Masters of the Past; To Nov. 14: Paintings, Karl Knath*.
Walters Art Gallery To Dec. 8: *"Needlework of the Near East."*
BINGHAMTON, N. Y.
Binghamton Museum of Fine Arts. Nov. Oils, Jane Peterson.
BOSTON, MASS.
Doll & Richards. To Nov. 6: *Watercolors, Brian Trulove*.
Fogg Museum. Nov.: *Winthrop Collection*.
Museum of Fine Arts To Oct. 31: *Paintings, Drawings, Dennis M. Bunker; To Dec. 5: Boston, Its Life And Its People*.
Public Library. Nov. *Drawings, George Bellows*.
Robert C. Vose Galleries. To Nov. 13. 19th Century English Paintings.
BUFFALO, N. Y.
Albright Art Gallery. To Nov. 25: *Patteran Exhibition*.
CHICAGO, ILL.
Art Institute. To Nov. 22. *Prints, James Ensor, Edward Munch. To Dec. 12. 54th Annual*.
Findlay Galleries. To Nov. 30: *Recent Portraits, Leopold Seyffert, Jr.*
Lenabel F. Pokrass Gallery. Nov. 7-30. *Paintings, Gertrude Abercrombie, Karl Priebe*.
Society of Etchers. To Nov. 30: *3rd Annual*.
CLEVELAND, OHIO
Museum of Art. To Nov. 28: *Thorne Miniature Rooms; Our Navy in Action*.
COLUMBUS, OHIO
Gallery of Fine Arts. To Nov. 26: *19th Annual Ohio Watercolor Show*.
DAYTON, OHIO
Dayton Art Institute. Nov.: *Paintings, Arab Blatas; Islamic Art; Ohio Printmakers*.
DENVER, COLO.
Art Museum. Nov.: *17th Century Dutch Paintings*.
HAGERSTOWN, MD.
Washington Co. Museum of Fine Arts. To Nov. 14: *The Art of a New Russia*.
HARTFORD, CONN.
Wadsworth Atheneum. Nov.-Dec.: *Caravaggio and the 17th Century*.
HOUSTON, TEX.
Museum of Fine Arts. To Nov. 7: *5th Annual*.
Indiana Herron Art Museum. Nov. 7-Dec. 12: *Paintings, Contemporary Dutch Artists and Vincent Van Gogh*.
KANSAS CITY, MO.
Nelson-Atkins Museum. Nov. Wu Liong Su Rubbings.
LOS ANGELES, CAL.
Stendahl Galleries. To Nov. 15: *Oils, S. MacDonald-Wright; watercolors, William Gaskin*.
MEMPHIS, TENN.
Brooks Memorial Art Gallery. Nov.: *Contemporary Chinese Paintings*.
MILWAUKEE, WIS.
Milwaukee Art Institute To Nov. 21: *17th Century Dutch Masterpieces*.
MINNEAPOLIS, MINN.
Institute of Arts. Nov. 4-Dec. 2: *29th Annual local artists*.
NEW ORLEANS, LA.
Isaac Delgado Museum of Art. To Nov. 21, *Drawings, Fitzpatrick*.
To Nov. 26, *Paintings, Caroline Durieux*.
PHILADELPHIA, PA.
Academy of Fine Arts. To Nov. 28: *42nd Annual Watercolor and Print Exhibition and the Pennsylvania Society of Miniature Painters*.
Museum of Art Nov.: *Paintings from the Chester Dale Collection; To Dec. 18: Print Accessions of 1943*.
Philadelphia Museum. To Nov. 30: *Welcome to Wings*.
Print Club. Nov.: *Lithographs, Prentiss Taylor*.
PITTSBURGH, PA.
Carnegie Institute. To Dec. 12: *Paintings in the United States; Selection of Contemporary American Prints from the Pennell Print Competition*.
PORTLAND, ORE.
Portland Art Museum. Nov. 3-Dec. 1: *Twelve Oregon Artists*.

Rhode Island School of Design. To Nov. 24: *Thorne Miniature Rooms*.
To Nov. 14: *Wings Over America*.
RICHMOND, VA.
Virginia Museum of Fine Arts. Nov. 6-29. *Watercolors, Agnes Stone*.
ROCHESTER, N. Y.
Rochester Memorial Art Gallery. To Nov. 28: *Brazil Builds; Provincial French Exhibition*.
ROCKFORD, ILL.
Art Association. To Dec. 6: *Watercolors, Tom Dietrich; Mexican Exhibit: Drawings, Diego Rivera*.
SACRAMENTO, CALIF.
E. B. Crocker Art Gallery. Nov. 13: *Watercolors, Alison Stilwell; Primitive "Granma Moses"; American Index of Design*.
SANTA BARBARA, CAL.
Museum of Art. Nov.: *Paintings, Luis Quintanilla, Agnes Pelton, Charles and Hazel McKinley, Prince Loubé Tchokotoua*.
ST. LOUIS, MO.
Eleanor Smith Gallery. To Nov. 13: *Soldiers' Impressions, P. J. Robt. Braun*.
SAINT PAUL, MINN.
Gallery and School of Art. Nov. 3-28. *French Art from 1900*.
SAN ANTONIO, TEX.
Witte Memorial Museum. To Nov. 25: *Life in the Service*.
SAN DIEGO, CALIF.
Fine Arts Gallery. Nov.: *Army and Navy watercolors, Arthur Beau-*

SAN FRANCISCO, CALIF.
M. H. de Young Memorial Museum. Nov.: *Paintings, Chang Shu-Chi; archaic Chinese bronzes and jades*.
Museum of Art. 63rd Annual: *Sculpture, Hesketh*.
California Palace of the Legion of Honor. To Jan. 2: *Sanity in Art Exhibition; Nov. 9-30: Etchings, Goya*.
SEATTLE, WASH.
Art Museum To Nov. 7: *29th Annual Exhibition of Northwest Artists: Arts in Therapy; "America in the War"*.
SPRINGFIELD, MASS.
Museum of Fine Arts. Nov.: *Lithographs, Forain; British watercolors*.
SPRINGFIELD, MO.
Springfield Art Museum. Nov. 2-40. *Springfield Artists and Ken Nishi*.
TOLEDO, OHIO
Museum of Art. Nov. 7-Dec. 12: *Contemporary Canadian Art; Nov. 7-28: Paintings, Loretta Van Wormer; Paintings from the Parsons School Canadian Exhibition*.
TULSA, OKLA.
Philbrook Art Center. To Nov. 17: *Art of Australia*.
TORONTO, CANADA
Toronto Art Gallery. Nov. 10-Dec. 12: *American Realists and Magic Realists*.
UTICA, N. Y.
Munsom-Williams-Proctor-Institute. Nov. 7-22. *Paintings from 10*

Latin American Republics.
WASHINGTON, D. C.
Corcoran Gallery. Nov. 6-25. *Paintings of the Cruise of the "Cumberland," Anton Otto Fischer*.
Nov. 21: *Alumni and Student Show*.
Philips Memorial Gallery. To Nov. 15: *East-West: Paintings, Max den Hartley; works, Mahon Young*.
Smithsonian Institution. To Nov. 14: *Navajo Pollen and Sand Painting*.
Whyte Galleries. Nov. 7-30: *Works, Pietro Lazzari*.
WEST PALM BEACH, FLA.
Norton Gallery and School of Art. Nov.: *Paintings, William M. Halse*.
WICHITA, KAN.
Wichita Art Association. To Nov. 30: *Prairie Print Makers; Clay Stables; Wichita Artists Guild*.
WILLIAMSTOWN, MASS.
Lawrence Art Museum. To Nov. 15: *Britain at War*.
WORCESTER, MASS.
Art Museum To Dec. 26: *Contemporary New England Handicrafts*.
YONKERS, N. Y.
Hudson River Museum. Nov. 8-Dec. 19: *Art Association Fall Exhibition*.
YOUNGSTOWN, OHIO
Butler Art Institute. To Nov. 1: *Ohio Servicemen's works; Art Education in War Time*.

EXHIBITIONS IN NEW YORK CITY

A.C.A. Gallery (63E57) To Nov. 6: *Paintings, Tronka; Nov. 8-27: Paintings, Joseph Stella*.
Allied Artists of America (New York Historical Society, 170 Central Park West) To Nov. 28: *Thirtieth Annual Exhibition*.
American British Art Center, Inc. (44W56) To Nov. 13: *Paintings, Ewart*.
An American Place (509 Madison) Nov. 1-Jan. 10: *Oils, Watercolors, Drawings, John Marin*.
Argent Galleries (42W57) Nov. 8-20: *Paintings, Lisbeth Benson, Edythe Sibley, Elmira Kempton*.
Art of this Century (30W57) To Nov. 6: *Early and Late Paintings, Chirico; Nov. 8-27: Paintings, Drawings, Jackson Pollock*.
Artists' Gallery (43W55) Nov. 2-22: *Paintings, Louis Monza*.
Associated American Artists (711 Fifth) To Nov. 10: *Interpreting The Christmas Message For Our Own Times*; Nov. 8-28: *"Nine Year's Best Prints"*.
Babcock Galleries (38E57) To Nov. 6: *Paintings, Revington Arthur*.
From Nov. 8: *19th Century American Paintings*.
Barzanksy Galleries (664 Madison) Nov. 2-21: *Retrospective Works, Samuel Rothbart*.
Birnou Gallery (32E57) Nov. 1-Dec. 4: *"12 Masterpieces by 19th Century French Painters"*.
Bonestell Gallery (18E57) To Nov. 6: *Paintings, Marshall Simpson*.
Nov. 8-20: *Gouaches, Hans Moller*.
Mortimer Brandt Gallery (15E57) To Nov. 19: *Paintings, Victor Candell*.
Brooklyn Museum (Eastern Pkwy.) To Nov. 7: *Woodblock Color Prints, Louis Schanker; To Nov. 14: Everyday Life in China; Nov. 10-Dec. 5: Prints of Our Allies; Nov. 10-Dec. 5: The Netherlands in Peace and War*.
Brummer Gallery (63E57) Nov.: *Old Masters*.
Buchholz Gallery (32E57) To Nov. 13: *Bronzes, Degas, Matisse, Renoir*.
Contemporary Arts (106E57) To Nov. 13: *Paintings, Philip Peck*.
Downtown Gallery (43E51) To Nov. 26: *Paintings, Karl Zerbe*.
Durand-Ruel (12E57) Nov.: *19th Century French Paintings*.
Durlacher Bros. (11E57) Nov. 3-27: *Old Master Drawings*.
Albert Duveen Gallery (19E57) Nov.: *Early American Paintings*.
Duveen Bros., Inc. (720 Fifth) Nov.: *Old Masters*.
Eggleston Galleries (161W57) To Nov. 15: *Group Show*.
8th Street Gallery (33W8) Nov. 1-21: *Exhibition, Gotham Painters*.
Ferargil Galleries (63E57) Nov.: *American Paintings*.
480 Park Avenue Gallery (480 Park) Nov.: *Portraits by Contemporary Americans*.
Frick Collection (1E70) Nov.: *Permanent Collection*.

Glackens Residence (10W9) Nov. 6-Dec. 5: *Fifth Annual Memorial Exhibition, William Glackens*.
Galerie St. Etienne (46W57) Nov. 3-Dec. 4: *Works by Kaethe Kollwitz*.
Grand Central Art Galleries, Inc. (15 Vanderbilt) To Nov. 11: *Founder's Show; Nov. 2-13: Paintings, Horsey Pushman*.
Arthur H. Harlow (42E57) To Nov. 15: *Paintings and Etchings, R. W. Woiceske*.
Kennedy & Co. (785 Fifth) To Nov. 6: *"America In The War," Artists for Victory; Nov. 8: Contemporary American Printmakers*.
Kleemann Galleries (63E57) Nov.: *Drawings and Prints*.
Knodder & Co. (14E57) To Nov. 13: *Remarque Collection*.
Mathias Komor Gallery (38E51) To Nov. 6: *Sculpture and Drawings, Lucille Swan*.
Koetsier Galleries (63E57) Nov.: *English Paintings*.
Kraushaar Galleries (730 Fifth) To Nov. 13: *Paintings and Watercolors of Central Park, Henry Schnakenberg*.
John Levy Gallery (11E57) Nov.: *Old Masters*.
Julien Levy Gallery (42E57) Nov. 2-30: *Paintings, Eugene Berman*.
Lilienfeld Galleries (21E57) To Nov. 6: *Paintings, B. J. O. Nordfeldt*.
Macbeth Galleries (11E57) Nov. 1-20: *Temperas and Watercolors, Andrew Wyeth*.
Marquie Gallery (16W57) Nov. 1-20: *Paintings, Gerrit Hondius*.
Pierre Matisse (41E57) Nov. 2-27: *Paintings, Gouaches, Marc Chagall*.
Metropolitan Museum (Fifth at 82) Nov. 2-30: *The Beauty of Greece; Nov. 4-30: The Soviet Artist in the War; Nov. 10: The Greek Revival in the United States*.
Midtown Galleries (605 Madison) To Nov. 6: *Watercolors, Dong Kingman; Nov. 9-27: Ceramic Sculpture, Lucile Swann Saarinen*.
Milch Galleries (108W57) Nov.: *Recent Paintings, Selected Group of American Artists*.
Morton Galleries (222W59) To Nov. 6: *Oils, Trina Evans; Watercolors, Frederic Rockwell*.
Museum of the City of New York (Fifth bet. 103rd & 104th) To Nov. 7: *"Harlem's Children in War Time," Florence Ward; To Nov. 28: "American Counterpoint," Alexander Alland*.
Museum of Costume Art (18E50) Nov.: *Russian Costumes and Recent Gifts of Asiatic Origin*.
Museum of Modern Art (11W53) To Nov. 28: *Sculpture and Constructions, Alexander Calder; Young Negro Art*.
Museum of Non-Objective Painting (24E54) Nov.: *A New Loan Exhibition*.
New Art Circle (41E57) Nov. 8-

Dec. 1: *Exhibition, Henry Me Carter*.
Newhouse Galleries (15E57) Nov. 10-27: *Paintings, George Chann*.
New School For Social Research (66W12) To Nov. 7: *Paintings, Alexandra Pregel*.
New York Public Library (Fifth at 42) To March 30: *"American Printmakers and Their Portraits"*.
Niederdorf Gallery (53E57) Nov. 1-30: *Paintings, Watercolors, Drawings, Lionel Feininger; Portraits, Nevelson*.
Niveau Gallery (63E57) To Nov. 6: *"Europeans in America"*.
Old Print Shop (150 Lexington) Nov.: *"Honest American" Paintings, landscapes, genre*.
Passadott Gallery (121E57) To Nov. 6: *Gouaches, Maurice Gordon*.
Pen and Brush Club (16E10) To Nov. 30: *Craft Show, Lydia Bush Brown; Nov. 1-30: Members Little Picture Show; Nov. 1-30: Members Craft Exhibition*.
Perla Galleries, Inc. (32E58) Nov. 1-27: *Paintings, Madeline Perera*.
The Pinacotheca (20W58) To Nov. 20: *Paintings, Dan Harris; Sculpture, J. K. Halliburton*.
Puma Gallery (108W57) To Nov. 6: *Paintings, Victor Thall*.
Rehn Gallery (683 Fifth) To Nov. 20: *Watercolors, Charles Burchfield*.
Riverside Museum (310 Riverside Dr.) To Nov. 9: *Contemporary Paintings and Sculpture, Norwegian Women Artists; Archaeological, Designs of the Choroteo Indians of Central America, David Sequeira*.
Paul Rosenberg & Co. (16E57) To Nov. 13: *Watercolors, Milton Avery*.
Salmagundi Club (47 Fifth) To Nov. 12: *Black and White*.
Schultheis Galleries (15 Maiden Lane) Nov.: *Paintings*.
Jacques Seligmann (5E57) Nov.: *Old Masters*.
60th Street Gallery (22E60) To Nov. 12: *Paintings, German Novoa*.
Studio Guild Gallery (130W57) Nov. 1-13: *Wood Sculpture, Joseph Goethe*.
S20. Gallery (880 Lexington) To Nov. 15: *Oils, Sterling Strasser*.
Wakefield Gallery (41E55) Nov. 1-13: *Paintings, Drawings, Haddon Sterne*.
Weyhe Gallery (794 Lexington) Nov. 1-30: *Works, Albert Urban*.
Wildenstein & Co. (19E64) To Nov. 7: *"The Art and Life of Vincent Van Gogh"*.
Willard Gallery (32E57) Nov. 8-Dec. 4: *Watercolors, Gina Ksar; To Nov. 6: Forms in Brass, Richard Pousette-Dart*.
Young Men's Hebrew Association (Lexington at 92) Nov. 1-11: *Paintings, William Avstreich*.
Howard Young Gallery (1E57) Nov.: *Old Master Paintings and Objects of Art*.

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